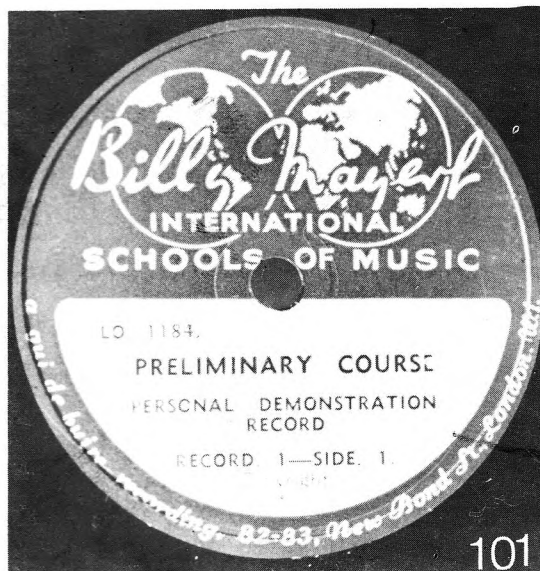


THE TALKING MACHINE REVIEW

INTERNATIONAL



NO 20-21 February- April 1973



101



BILLY MAYERL'S JUBILEE OFFER!

to
readers
of
TIT-BITS



of his
postal-tuition
piano-playing
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Billy Mayerl is prepared to enrol for a limited time only, and at greatly reduced fees, all those who wish to become brilliant pianists. Whether you can already play a little or are unable to even play a note of music, Billy Mayerl's amazing postal tuition will enable you to play all the songs contained in this Jubilee Song Book with that masterly touch and expression which you have so often envied in others.



Fill in the coupon below and send it at once for a free copy of Billy Mayerl's latest 40-page book, "Me and My Piano."

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SUCCESSFUL**

BILLY MAYERL STUDENTS

have already achieved their ambition to take their favourite piece of music and play it at once with complete mastery.

WHY NOT YOU? With Billy Mayerl's specially prepared postal tuition lessons together with his "Personal Demonstration" gramophone records included in each course without extra cost you can very quickly acquire complete knowledge of piano playing and become a really brilliant pianist.

READ THESE TESTIMONIALS

"Five months ago I couldn't play a note. Now I can play at sight."—CS/10.

"I appreciate the way in which your lessons are detailed, and I have become quite interested in the mastery of syncopation."—S/12.

"Your lessons are so concise, that one can't help but grasp your instructions." P/11.

"I am becoming expert in playing this class of music."—W/4.
"I should like to congratulate you on this course. Although I have only had the first lesson and just started on the second. I have felt an improvement already."—A/1.

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Just half an hour a day of pleasant study is all you need to devote, and after you have completed the first lesson you will be amazed at the progress you have made.

ACQUIREMENT OF MODERN PIANO SYNCOPATION

If you are interested in syncopation and can already play a simple foxtrot let Billy Mayerl teach you to syncopate just as he does, and show you how to get that extra swing and rhythm into your own playing.

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Billy Mayerl has reduced the fees of both the Beginners and the Syncopation Course for this special Jubilee offer. Fill in the coupon below, stating which course interests you and obtain full particulars of this amazing offer.

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1 & 2, George Street, Manchester S1, W.1.

Please send me at once a free copy of "Me and My Piano"

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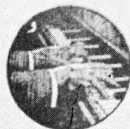
(Strike out which course not required) together with full particulars of your special Jubilee offer.

Name

Address

Specimen only: This offer is only available for a limited period, it does not delay.

III ...MAYERL SCHOOL III CLUB MAGAZINE



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This Month's Transcription:
"I'M AT YOUR SERVICE"
from the Coliseum Show "Twenty to One"

NUMBER 24

DECEMBER 1935

OBTAINABLE BY SUBSCRIPTION ONLY
FOURTEEN SHILLINGS PER ANNUM POST PAID

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The breaking of a gramophone motor spring is an accident over which we have no control.

All highly tempered steel being subject to atmospheric changes, such as sudden heat or sudden cold, it is impossible for us to guarantee the life or welfare of the spring. We test it before sending out the machine; after that, it is in the customer's keeping. All we can do is to advise the owner not to take the gramophone suddenly into a very cold or very hot room.

CATESBYS, Ltd., LONDON,
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No. 241/20.

— SYNCOPATION! —

Be a brilliant ragtime Pianist
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Do you play the piano? Then

Billy Mayerl

England's foremost Syncopated Pianist
(Famous Composer, Radio Favourite from Savoy
Havana Band, H.M.V. and Columbia Records, &c.)

will teach you

through the post, as he is successfully
teaching hundreds to-day, to play all the
latest dance hits as they should be played.
If you can play the piano, *you can syncopate*. Tuition is *personal*, easy, rapid and
no knowledge of harmony is necessary.

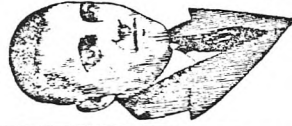
Full particulars and free book,
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all who are interested in this fascinat-
ing and profitable spare time hobby.

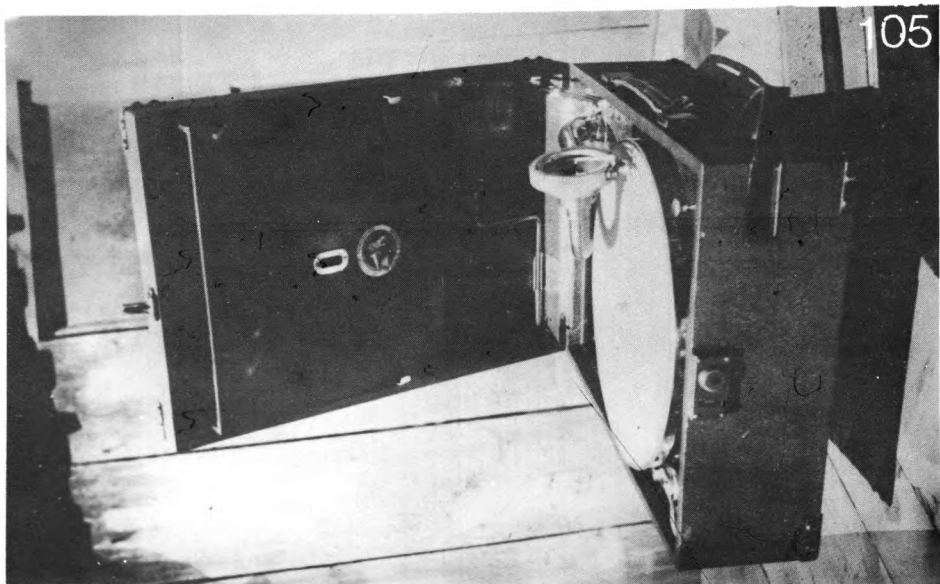
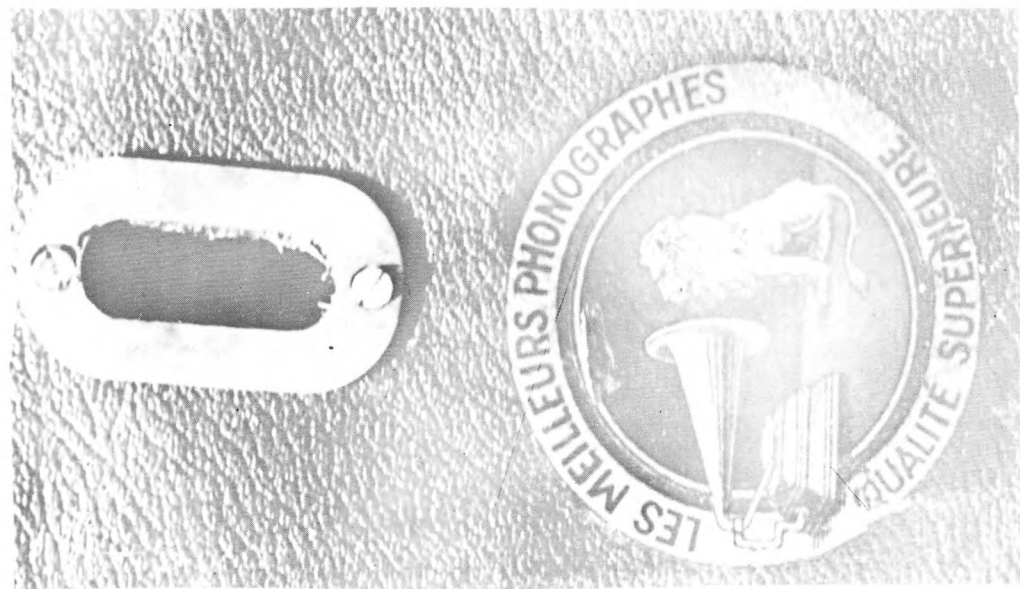
DON'T DELAY—WRITE NOW!

The Billy Mayerl School

Dept. M. A.,

29, Oxford St., London, W.1





WHO CAN TELL US ANYTHING ABOUT THE "LION" PORTABLE
THIS ONE APPEARS TO HAVE BEEN FOUND IN BRUSSELS.

Care and Operation of the Gram-o-phone...

CHANGE OF NEEDLES.

New needles are essential to good reproductions.

The needle point should be changed after every two selections at least.

SPEED OF RECORDS.

Instrumental records should move at the rate of from 70 to 72 revolutions per minute, counted when in operation and under pressure of the needle point—vocal and talking records a little slower; but not less than 65.



THE SOUND BOX.

If the reproductions do not sound clear and voluminous, examine the sound box. See whether the needle-arm is firmly attached to the diaphragm. If it has become loosened, or if the wax is cracked, it may often be repaired by the following treatment: hold the sound box with the thumb and forefinger, and hold a lighted match just above the wax at the point where the needle-arm is attached. The wax slightly melts; press curved part of needle-arm against diaphragm, and when wax is cool connection will be made.

If the wax has become detached and not enough is left to allow it to be repaired as above, a small piece of new wax—bees wax will do, if no other is at hand—should be placed against the end of the needle-arm, just at the bend of the arm near the diaphragm, and a lighted match held over it till the wax melts. Be careful not to let the melted wax run under the plate or it may interfere with the free vibration of the diaphragm.

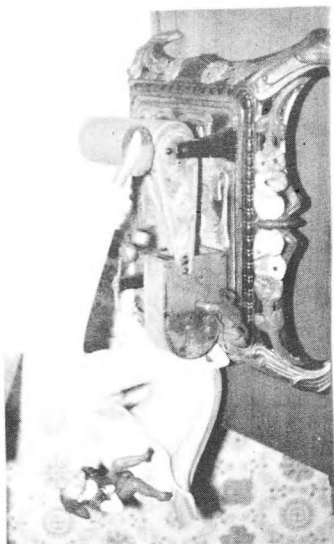
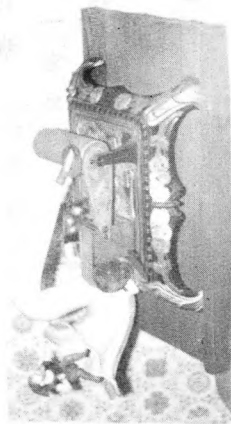
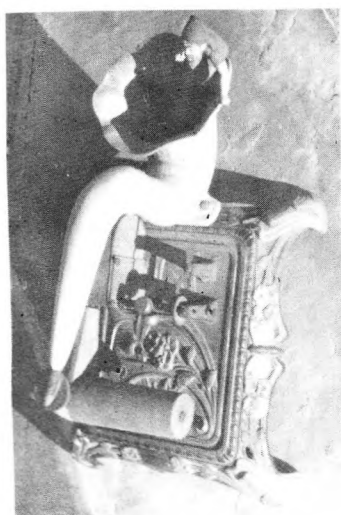
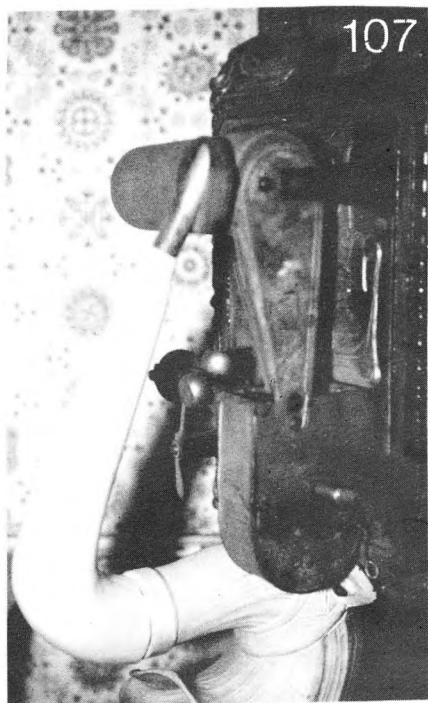
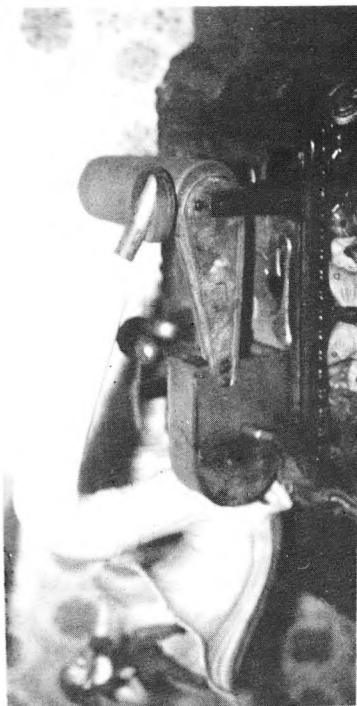
If the needle-arm is broken, or any part of the sound box damaged so that it cannot be repaired according to these directions, or if for any other reason it fails to give perfect satisfaction, mail the sound box to us, plainly marked with your name and address, and advise us by postal card that you have sent it, and we will at once mail you another box in exchange, charging you only for new parts which have to be supplied—needle-arm, 70 cents; diaphragm, 25 cents; washers, 5 cents per set; thumb screw, 5 cents. Postage on sound box as usually packed about 8 cents.

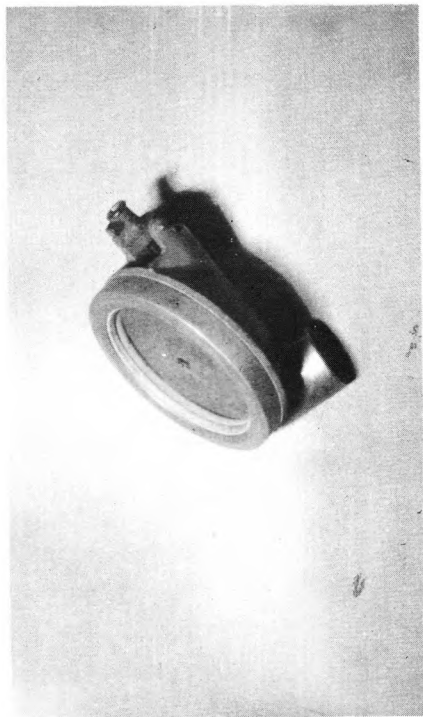
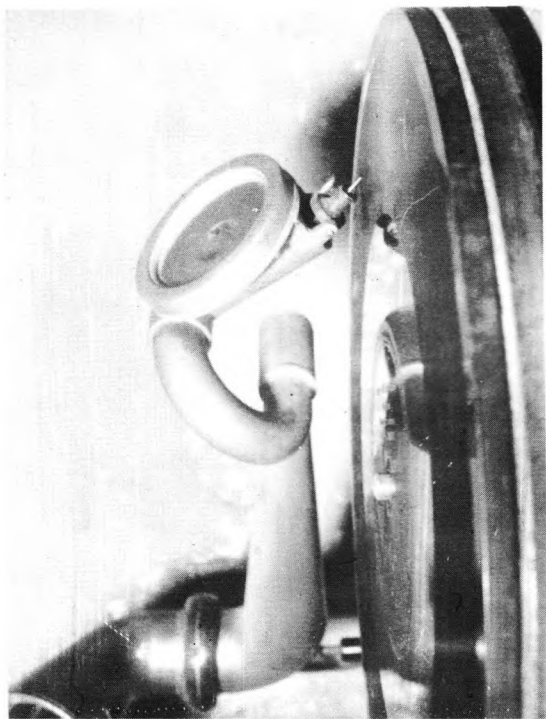
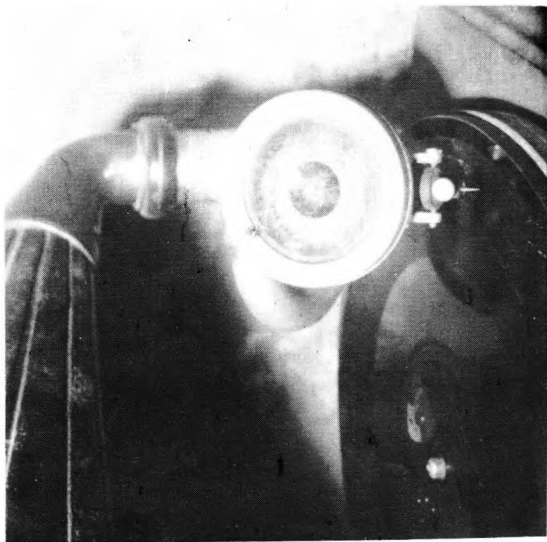
If the motor does not run freely, and with comparatively little noise, or if it does not respond readily to the speed regulator, it needs attention. Any clock maker repairing small machinery can generally put the motor in order for you. If you wish, return the motor to us (it is not necessary to send horn or nickel plated) for such repairs as may be necessary. The only charge will be for parts that

**MUST IN ALL CASES BE PREPAID, AND PACKAGES
MARKED WITH ADDRESS OF SENDER.**

874 B

The machine owned by Ray Phillips





The 'no name' reproducer

I am sure that all of our readers realise that the preparation of the Talking Machine Review International and our reprints is purely a hobby interest undertaken during "leisure" hours. Owing to some diminution of those leisure hours and because my name has become an "authority" to which radio stations, museums, etc., "unload" their correspondence about old records and phonographs which they are unable to answer themselves, I have become gradually more in arrears with magazine production, while trying to catch up with subscribers' "orders". Thus we hope that each of you will pardon this being a "double-issue" dated February/April. You will find that you really have double the amount of material here, both in the articles and illustrative material. I always flatter myself that Readers receive their subscription's worth, and am gratified to receive so many appreciative letters.

But oh dear me! We live in an inflationary world! At present I am honouring our Government's plea that prices should not increase for some (I think imaginary) period, but a quick look at percentage increases which have taken place since our subscription was last increased and the percentage increases which that same Government will shortly allow, plus an inevitable further postal-charge increase threatened for a few month's time, will lead to an increase in our subscription rates soon if this magazine is to continue to be self-supporting. One solution is for each of you to introduce an extra reader, for as you realise, certain costs remain the same irrespective of quantities printed.

I have received many enquiries from potential readers for specimen copies and details of subscriptions. Owing to pressure of time, many of these have been filed carefully, but once this magazine is circulated to present subscribers, a 'big attack' will be made upon the backlog of enquiries.

I hope that you will accept this double issue and that it will enable me to restore myself to a more regular frequency.

The WINNER listing has not been forgotten. Another section is in preparation and if not enclosed with this magazine, will be sent out shortly.

Our reprint programme has fallen behind the schedule which we had hoped to maintain, but your patience will surely be rewarded because we have had many SENSATIONAL catalogues, etc. photographed ready for production.

We are very grateful to Tony Besford of Great Yarmouth. In the June, 1972, issue of the Talking Machine Review, Mr. Edward Murray Harvey, while enquiring if we ever read the cylinder boxes wonders if Messrs. Chaplin & Son who sold phonographs at 10, Regent Road, Great Yarmouth are still there. On page 158 we see a picture of a toy shop, kindly photographed by Tony Besford to answer Edward's query.

Ernie Bayly

* * * * *

L I G H T N I N G F I N G E R S - THE STORY OF THE BILLY MAYERL SCHOOL. By H. Nichols. Billy Mayerl is remembered as a leading pianist and composer of light music during the 1920's and 1930's, but there was another important side to his busy career - that of a teacher of the pianoforte - with particular emphasis on the rhythmic or syncopated style of playing. That there was a demand for such tuition became evident to Billy when he broadcast with the Savoy Havana band in 1923. His piano soli must have seemed a revelation to his listeners, so new, so different to anything that they had heard before. All budding dance band pianists wanted to play the Billy Mayerl way! Hence the school which began in 1925 at a studio at the Charing Cross Road end of Oxford Street.

There the school offered "full correspondence tuition in modern syncopation for the piano plus standard training in the pianoforte for those who cannot even play a note". And Billy's methods worked! The school in fact was a success and in 1931 moved to larger premises at

Steinway Hall, Hanover Square. By the mid 1930's the school could claim more than 20,000 successful students and had branches throughout the world. The school received the accolade of Royal patronage when the Duke of Kent had a course of lessons, and another famous figure of the period who came to Billy for instructions was the musical comedy actress Binnie Hale who was required in her next show "Bow Bells" to play the piano on the stage and she could not play a note! After a hectic ten days' hard work Binnie could play her piece well enough, and then the producer decided not to use her new skill after all!

As an example of the tuition offered, the beginners' course consisted of five double-sided ten-inch records made by Billy Mayerl and these were used in conjunction with twelve printed lessons. Each student reported progress and applied for the next lesson when ready. The course would normally take nine to twelve months and the cost for all this, which included help in any difficulties was £5.25. After completing the course students could keep in touch with the school by joining the Billy Mayerl Club for 12 shillings (60 pence new money!) per annum, this fee including a well-produced monthly magazine.

I have a volume of the Mayerl School magazine for 1936 and glancing through this one can see the immense amount of hard work Billy Mayerl put into his school and club. He contributed a piano transcription and a specially written lesson to each issue and there are reports of numerous visits he paid to the club centre. This was in addition to his stage and radio appearances and also in 1936 he was conducting his orchestra at the Saville Theatre for the Musical Comedy "Over she goes" for which he wrote the music. The Mayerl school continued after 1939 despite increasing war-time difficulties until the stock of records and lessons was destroyed by enemy action and this brought all activity to a halt.

Billy attempted to restart the school after the war, but was unable to give it his full attention owing to increasing ill-health and it had to close.

So rather sadly ended one of the most successful ventures of its kind ever launched. Few Musicians can have contributed so much to the piano as Billy Mayerl and his death at the early age of fifty-seven was a great loss to the world of light music.

I acknowledge the kind help I have received from Fred Mayerl (Billy's younger brother) when writing this article.

* * * * *

THE NEW JERSEY PHONOGRAPH CO.

by Raymond Wile

In your issue of the Talking Machine Review No. 10 of June, 1971 you reproduced a catalog of this Company and on page 52 conjectured at a date for the catalog. As often occurs when one is looking for something, one lights upon something else. I have found a letter addressed to the N.J. Company dated 4th November, 1891, as follows :-

To Mr. A. O. Tate. Dear Sir,

The following are thirty selections picked from the N.J. Phonograph catalogue by your request:

Lancers with figures called, 123, 124, 128, 126.	Quadrilles with figures called, 132
Miscellaneous, 151	Clarinet & Piano, 237
Xylophone, Cornet & Piano, 269, 270, 274, 277, 281, 283.	Piccolo with Band, 284, 285, 286, 287
Pipophone & Piano, 290, 293	Bass Solos, 431, 443, 436, 550
Vocal solos with Banjo, 459, 460, 466, 475	Columbia Quartette 507, 511
German dialect - Sprach on the labor question.	

Yours, etc. W. H. Miller

Thus it would seem that the catalog which you reproduced may earlier than you dated.

Incidentally Mr. A. O. Tate was a friend/acquaintance of Mr. Lewis Young who in 1890 wrote the booklet "Edison & His Phonograph" which you have reprinted.

As a record-collector, the writer's primary interest is in re-acquiring copies of as many records as possible which he has, in the now fairly-distant past, possessed, been loaned or otherwise known particularly well. The earliest of such records include those of from 5½ to 7 inches diameter which, during the third decade of the century, were used with a succession of cheap toy gramophones. Records of this sort are difficult to find, and this is not surprising, because most copies ever manufactured must have been given to children and, of course, any article entering the custody of a child has usually reached a brief and final phase of its existence.

Perhaps because of their scarcity, these 'toy' records seem, to a great extent, to have escaped the attention of collectors, and not much has been written about them. The purpose of this article is to set-down what little the author has been able to learn, remember and deduce on the subject in the hope that it will not only interest fellow-readers of the 'Talking-machine Review', but also provoke comment and perhaps bring further information to light.

The small records could be purchased from three sources. Woolworth's etc., stores toyshops and music-shops. At Woolworth's stores, 'Little Marvel' and 'Mimosa' records were sold side-by-side until 1928, when they gave place to the 7-inch 'Victory' records. These remained on sale until 1930, when they were in turn displaced by the 8-inch 'Exlipse' records, which are outside the scope of this article. Another famous chain of stores, Marks and Spencer's stocked "Margpen" records - a label-name obviously devised especially for them.

Toyshops stocked 'Kiddyphone' and 'Bell' records, and later a special nursery series of the Victory records were occasionally seen.

At music-shops one could find 'Oliver' records, as well as Bell and another label, not positively remembered, which carried the same recordings as Bell, a report of a meeting (December, 1971) of the City of London Phonograph and Gramophone Society makes a passing reference to a 'Little Champion (Edison Bell)' record, so possibly this was the half-remembered label. The Bell and probably the suspected Little Champion labels were succeeded by one called 'Crown'; also late in the decade, a 'Broadcast Junior' label appeared. A series of 7-inch records of nursery-rhymes, etc., were marketed by H.M.V.

Other labels, seen recently for the first time, are 'Homo Baby' 'Savana' and 'Pigmy Gramophone'; the types of retail outlet with which these were associated are not known.

Each of the labels mentioned will now be considered separately, in such details as is known to the author.

Little Marvel

The earliest-known Little Marvel record carries a popular tune ('Caravan', which dates it to 1922. It is 5 3/8 inches in diameter and has a blue-and-black on pale-blue label, of abstract design, featuring a prominent letter W which suggests that the records were produced especially for Woolworth's stores. A later record, of 'Show Me the Way to Go Home' (1925) is of the same size, with a label basically similar but of more elaborate design, printed in dark-blue, green and black on white. Neither of these records bears a catalogue-number. However, this year (1925) the diameter of the records was increased to 6 inches and catalogue-numbers began to be used, evidently starting at 1001;

No. 1002 is of Irving Berlin's 'Always', published that year. The label-design remains the same, and the records remain unaltered in this form up to about Cat. No. 1065 ('The more we are together' (1926)). From about 1069 onwards, the words 'Electrically Recorded' and an encircled letter M are added to the label; the latest example to hand is 1158 ('The Trail of the Tamarind Tree'). The date of this tune is unknown, but 'Diane' (Cat. No. 1136) is from 1927. As mentioned above, these records are remembered as being on sale until 1928.

There were a nursery series of Little Marvel records, six inches in diameter, with catalogue-numbers apparently beginning 301. The labels are printed in dark-blue, orange and black on white, and have a pictorial upper-half depicting a diminutive, naked, winged human figure astride an outsize dragon-fly, against a background of reed-mace and mushrooms.

None of the Little Marvel records bears the names of the performers, the items being described simple as 'orchestra', 'vocal', 'band', 'xylophone', etc. Most of them, other than the nursery series, carry an ephemeral popular tune on one side and a truncated version of a popular classic on the other; thus, 'Show Me The Way To Go Home' is coupled with the 'Merry Wives of Windsor' overture, 'Always' with the Scarf Dance from 'La Source', 'The more we are together' with the 'Donau-wellen' waltz, etc., this is a general arrangement with all the toy records. The reason may have been that the non-ephemeral items were 'out of-copyright' and thus did not involve the need for a copyright-stamp on those sides of the records which carried them. The saving of the halfpenny which the stamp would have represented could have been a consideration, in view of the fact that the records sold for only sixpence each.

Mimosa

The earliest-known Mimosa record is single-sided and bears the catalogue-number M161. It carries a popular tune, 'Amazon', which is thought to date it to 1921. It is 5½ inches in diameter, and the label is crudely printed in black on orange. A double-sided record, of the same size and label-design, carries two popular tunes, 'April Showers, and 'Crooning' both published in 1921. This record has the catalogue-number P.1. and presumably marks the beginning of the double-sided series. The artists are described as 'The Mimosa Dance Orchestra'; this seems to be an isolated instance of the naming of the performers which, even by pseudonym, did not become common until a few years later. Cat. No. P.9 carries a popular tune, 'I Want some Money', which was published in 1922, so it would seem that the issue of double-sided records must have begun at about the turn of the year. A record with the Cat. No. P137 is similar to the earlier double-sided ones, but the label is now black-on-red, of the same design as before. The popular tune on this record is 'Dream Daddy' (1923). The latest example to hand of this size and label-design is P.176, 'San Francisco' (1925). About this time, according both to the evidence and to the author's personal recollection, there was a change both of record-diameter (to 6 inches) and of label design. A 6-inch record of 'Picador' (1926) has a gold-on-red label on which the letters of the word 'Mimosa' are distorted to fill the upper half of the label, and are balanced by a somewhat irregular line enclosing the title-information in the lower half. Surprisingly, the 0 series of catalogue-numbers appears to have been recommenced; this record is No. P.24. With the larger diameter and new label-design, the identification of performers becomes more common; 'Picador' is played by 'The Mimosa Dance Orchestra' and the Toreador's March from 'Carmen', on the other side of the record, by the London Fire Brigade Band. The gold-on-red label was short-lived, and was followed by a reversion to black-on-red, the new

design being retained. An example is P.111 'Chilly Billy Wun Lung' (date uncertain), played by the Mimosa Dance Orchestra, backed by the 'Light Cavalry Overture, part 1', played by the St. Hilda Colliery Band. The last-remembered Mimosa label is totally different from those preceding it, being printed in red, blue and black on white. Examples are Nos. P.164, 'The Desert Song' (1927) (performer un-named) and P.184, 'In a Street of Chinese Lanterns' (date uncertain), played by the Mimosa Dance Orchestra, backed by 'Regimental March' played by the Mimosa Military Band. Like the Little Marvel records, the Mimosa records are remembered as being on sale until 1928.

A nursery series of records, remembered from 1925/6, are thought to have been Mimosa; unfortunately, no example is to hand. However, a Kiddyphone record of 'Pussy-cat, Pussy-cat' has been found on which the particular performance of this ditty is the same (so far as memory serves) as on one of the records in question and, as explained below, the Kiddyphone and Mimosa records appear to have come from the same manufacturer. The labels on these nursery records were of lilac colour, the upper half containing a picture of a red-cloaked, steeple-hatted female figure of the nursery character 'Mother Goose'. Both six-inch and slightly smaller (presumably 5½-inch) records bearing this label are remembered.

Victory

The Victory records were 7 inches in diameter, double-sided, and changed little, if at all, during their rather brief period of currency. Among the earlier issues, three label-designs are known, the differences being mostly in the detail of the upper half of the label. The most handsome (a) shows a sailing-vessel, with sea and clouds, in a small elliptical frame at the top of the label, above a representation of a length of ribbon bearing the word 'Victory' in stylised characters. A second type (b) has only the ribbon, curved to form an arc, occupying the upper half of the label and inscribed 'Victory' in ordinary block-capital letters. The third type (c), which became that generally used, is basically similar to (a) but the sketch of the ship is slightly larger, with a minimum of background, and is not enclosed in a frame; the ribbon does not appear, and the name 'The Victory' is printed in plain sans-serif characters. All three labels were normally printed in brown and red on orange; known exceptions are a nursery series, which used type (c) printed on black on lilac, and Cat. No. 209 ('You Baby me and I'll Baby You' and 'Jenny Jones') of which two copies are to hand, both with labels printed in mauve and red on pale bluish-green. (Why this record should have been pressed with labels of a different colour from the normal is a mystery). Copies of Cat. No. 5 are to hand with label-types (b) and (c), suggesting that labels of the three designs were mixed indiscriminately during the very early days of the Victory records.

The recorded matter on these records is rather more sophisticated than on Little Marvel and Mimosa, popular tunes of the time were recorded, not only by anonymous bands named on the labels as 'The Victory Dance Orchestra' but by named bands under well-known leaders such as Jay Whidden, Jay Wilbur and Sid Phillips. Popular artists, including Albert Whelan, Charles Penrose, Tommy Handley and Leslie Sarony, recorded for this label under their own names. Although these records are small enough to be played on toy gramophones, they were clearly intended to appeal to the public generally and not (except for the nursery series) only to children. Like the Little Marvel and Mimosa records, the earlier Victory records usually carry one current popular tune coupled with an out-of-copyright ballad, band-piece, instrumental-piece, or truncated classic; however, this tendency diminished towards the end of the life of the label and some records dating from 1930 have been found carrying two ephemeral items.

A Marspen record is to hand of a popular tune of 1925, 'Sally's come back'; like records of the other labels described, the coupling is a non-copyright item, 'Hot Stuff', a novelty piece for bells and orchestra. Marspen records are also remembered from 1927. They are 5½ inches in diameter, and the label is black on red, of a simple design showing in the upper half a silhouette of a pipe-playing satyr, balanced by a space for the copyright-stamp; this is printed on to the label, instead of being in the form of an adhesive stamp as was more usual at that time. The performers are anonymous.

Kiddyphone

Two Kiddyphone records are to hand, Cat. Nos. 6 and 122. The first cannot be dated by its content, which consists of two nursery-rhymes 'sung by Uncle Bob'. The second couples 'Merry Wives of Windsor, Part 1' played by the St. Hilda Colliery Band, with 'In a Street of Chinese Lanterns', played by the Kiddyphone Dance Orchestra. The exact date of this popular item is not known, but it is probably not earlier than 1927, and it is from 1926 and 1927 that the Kiddyphone records are remembered. The upper half of the label depicts a toy gramophone of unusually elaborate design being listened-to by two globular, quasi-human personages with some insect-like characteristics; one is seated on a mushroom (the apparently universal furniture of the world of childish imagination). The name 'Kiddyphone' is in bold black letters just below the spindle-hole, causing the title-information, etc., to be rather cramped at the bottom of the label. The labels are printed in red, green, and black on white (Cat. No. 6) and on yellow (Cat. No. 122); whether this difference of background-colour distinguishes No. 6 as belonging to a special nursery series or was made for some other reason is not known. Both records are 6 inches in diameter.

Bell, Crown and Little Champion

In spite of the fact that Bell records are remembered as being plentiful and widely-sold in 1925-1927, they now seem to be very scarce and only one example is to hand; this is Cat. No. 328, carrying an orchestral version of 'Tea for Two' (1925) and a Xylophone solo, 'Cuddlesome'. The record is 5 3/8ths inches in diameter, and the label is dark-blue on lilac, with a bell in silhouette as the most prominent feature of the design; this is inscribed 'The BELL', and behind it is a representation of a ribbon bearing the well-known Edison-Bell slogan 'Rings out loud and clear'. Cramped into a small area to the left of the bell is a minute but detailed drawing of Little Jack Horner, in his corner, seated on a three-legged stool with a pie on his lap and the famous plum upraised in his right hand. The corresponding area to the right of the label is filled by a printed-on copyright-stamp, where applicable. The performers are anonymous.

In a private communication for which the author is grateful to K. Adrian it is stated that the Bell records were first issued in 1921, increased in diameter to 6 inches in 1926 and succeeded in 1927 by the Crown records, of the same size and bearing a red label.

The suspected Little Champion label, on which the same recordings appeared as on the Bell label is remembered as being dark-blue on pale-blue; the design is not remembered sufficiently well to be described. Why the two labels existed simultaneously is not known.

Oliver

Two examples of Oliver records are to hand; one (Cat. No. 3058) is on 'Broadway Melody' and can therefore be dated to 1929. This record is 6 inches in diameter. The other, which is 7 inches in diameter, carries two popular items, 'The King's Horses', and 'Lullaby Land'; the former dates this record to 1930. The Oliver label is remembered from 1927 and 1929.

The label design, printed in red, blue and black on white, shows an elaborate banner bearing the words 'Oliver record' and occupying most of the upper half of the label. On the six-inch record, 'Broadway Melody' is played by the Hadlow Dance Orchestra and the coupling, 'Songs of Long Ago' by 'The Oliver Military Band'. Both sides of the 7-inch record are played by 'The Melodians'.

Broadcast Junior

All the examples to hand of these records are of nursery-rhymes, and the records cannot therefore be dated from their content; the label is remembered from 1930, and is not thought to have been very widely sold. The records are six inches in diameter, and the label-design, in light-blue, dark-blue and black on white is entirely typographical, apart from the well-known Broadcast lightning flash in the background.

H.M.V. Nursery Series

These are the 'Rolls-Royce' toy records; they are seven inches in diameter, with larger labels than any of the other records discussed, and were sold for one shilling and sixpence, i.e., three times the price of other toy records. They have an AS series of catalogue numbers, and are mentioned on the 'Prices' page of H.M.V. catalogues for 1937-8 and 1943-4; they have, however, disappeared from the catalogue for 1948-9. A sight of them in a shop-window is remembered from 1930. The recorded matter consists of nursery-rhymes and comic items of childish appeal; one particular item, 'The laughing Nigger', is recognisably adapted from 'Laughing Jazz Drummer' which is performed by Charles Penrose on Winner 3717; the singer, Uncle Charlie, could well be Charles Penrose himself. The labels are printed in black on orange, and incorporate a silhouette representing whatever animal or character is the subject of the recorded item; the pre-literate age-group for whom the records were intended must have found this useful.

Homo Baby

One record of this label is to hand (Cat. No. 7-D): carrying a popular tune 'Oh Lady Be Good', which dates from 1924, coupled with the 'Liberty Bell' march. Although evidently pre-electric, it is an excellent little record, both for clarity of sound and for general appearance and finish. It is six inches in diameter, and the label is gold-on-red, featuring the well-known Homophone 'harapist in front of trumpet in shrubbery' design. The performances are described simply as 'Dance Orchestra' and 'Orchestra'.

Savana

One record of this label (Cat. No. 863) is to hand; it carries a popular song, 'I don't care what you used to be' which was published in the U.S.A. in 1924 but is believed to have been current in Britain about two years later. The coupling is a non-copyright song, 'Far-away Days'. The record is six inches in diameter, and the label is black on deep-blue; the design of the upper half consists of the name 'savana' partly surrounded by an irregular black area, suggesting clouds and an horizon, against which a symmetrical pair of classically-naked figures are sounding very long, thin trumpets. The performers are anonymous.

Pigmy Gramophone

Two of these records are to hand, with consecutive numbers, 44 and 45. Each carries a popular item, 'Just like a beautiful story' (44) and 'I can't help loving that Girl' (45), but the dates of these are unknown. The records are 5 5/8 inches in diameter and the labels are printed in deep blue and orange on white. The general appearance suggests the first half of the decade. In spite of the non-juvenile character of the recorded items, the records are obviously intended for children; the label design shows, in the upper half, a realistic representation of a toy gramophone of the period standing on the inevitable mushroom, in front of which is seated a winged immature female figure holding aloft what looks like a daisy stripped of its foliage but is no doubt intended to be the "magic wand" of the conventional fairy of

children's literature. Three of the four recorded items are played by the 'Pigmyphone Dance orchestra' and the fourth by the 'Empire Guards Band'.

Origins of the Records

There is no mystery surrounding the origins of some of the records: Bell (and therefore, 6-inch Crown and Little Champion), Broadcast Junior, Homo Baby and the H.M.V. AS series were all the acknowledged products of the firms which pressed them, viz., Edison Bell; Vocalion, Homophone and the Gramophone Company, respectively. It is known, also, that the Mimosa, Victory and Oliver records were pressed by Crystalate, and Little Marvel, as well as Broadcast Junior, by Vocalion. The origins of most of the other labels mentioned can be deduced by examining details of the records themselves.

A strong 'family resemblance' exists between the Bell, Marspen and Savana records, and it is therefore thought that these were made by Edison Bell. The common features are (a) the recessed, slightly-convex label area which is typical of Edison Bell (it can be seen also on Winner and Radio records); (b) the presence, on one side only of the records, of a slight 'step' in the label area, giving a circular ridge $1 \frac{7}{16}$ inches in diameter; (c) completely identical layout of title, number, and item-category label information, and the use of the same typefaces on all three labels; (d) the use of the printed-on, rather than adhesive, copyright-stamps, and (e) an affinity of artistic style between the three label designs.

The Kiddyphone records are shown to have been made by Crystalate by the fact that the same recording of 'In a Street of Chinese Lanterns' was issued on both Mimosa P.184 and Kiddyphone 122; on both records, the number E564 is stamped in the unrecorded area around the label. The performers are described on the two labels as 'Mimosa Dance Orchestra' and 'Kiddyphone Dance Orchestra'. Another pointer to Crystalate is the presence on both Kiddyphone and Mimosa labels of the same genuinely-named band (St. Hilda's Colliery) who play part 1 of 'The Merry Wives of Windsor' overture on Kiddyphone 122 and part 1 of the 'Light Cavalry' overture on Mimosa P.111.

Of the records mentioned in this article, only Pigmy Gramophone is difficult to attribute to a manufacturer, and this label remains a mystery to the author. The records have no sufficiently-close physical resemblance to any others here discussed to justify a common origin being assumed; the nearest resemblance is to Mimosa records of 1925, but there are differences as well as resemblance. 'Pigmyphone' was the trade-name of one of the better known models of toy gramophone of the mid-1920's, but this was of German manufacture, while the Pigmy Gramophone records are marked 'Made in England'; thus the possibility of a common origin of manufacturer is unlikely.

The apparent position can be summarised in tabular form as follows:

<u>Manufacturer</u>	<u>Label-name</u>
Vocalion	Little Marvel
	Broadcast Junior
	Mimosa
	Victory
	Kiddyphone
Crystalate	Oliver
	Bell
	Little Champion
	Marspen
Edison Bell	Savana
	Homo Baby
	H.M.V. AS series
	Pigmy Gramophone
Homophone	
Gramophone Company	
Not known	

(continued
on page 118)

As already mentioned, a purpose of this article is to elicit further information; any new facts, clarification of unresolved points or correction of wrong guesses will be gratefully received, as will offers of material for purchase; particularly desired are examples of labels which the author has so far been unable to obtain, viz., H.M.V. AS series, Little Champion, 6-inch Crown and suspected Mimosa nursery series, as well as any (and there must surely be some) which are as yet unknown and therefore have not been mentioned in this article. The opportunity to sort-through quantities of material in search of once-possessioned records would be very welcomed. The author is a collector and not a dealer and has no records or other items which he wishes to sell. All letters please to D.E. Haines, 4, Hillside Crescent, Northwood, Middlesex HA6 1RW.

* * * * *

DISC RECORDS OF THE TALKING MACHINE COMPANIES OF CHICAGO

by T.C. Fabrizio

This article is a short sequel to the one previously published in this magazine regarding the various Talking Machine Companies of Chicago, Illinois, U.S.A. I shall proceed upon the assumption that the reader is familiar with the material contained therein rather than attempt a reiteration. (See 'Talking Machine Review' No. 17 of August, 1972).

The records issued by Standard, Harmony, United, Aretino and Busy Bee, like the machines themselves, give testament in every respect to being merely renamed Columbia products. An Examination of their records and those manufactured concurrently by Columbia shows both to be (pardon the pun) of the same mould. The thickness, edges and characteristic raised rim immediately preceeding the playing surface all denote Columbia. Without trying to impose a value judgement, I also find ^{the} somewhat raucous quality of the Chicago records to be clearly indicative of Columbia. This, despite the fact that Aretino claimed to be "clear" and "Sweet" and that the Busy Bees were apparently "amberized" (an ambiguity that Edison perpetuated in his Amberol records).

Often, artists whose names appeared on the labels of Columbia issues became merely "tenor" or "duet" when the identical selection appeared on Standard, Harmony, United, Aretino, or Busy Bee. Still, their voices are unmistakably Billy Murray, Ada Jones or Collins and Harlan.





Where patent information appears, it is Columbia data beginning with 10th, December, 1901, the date of the infamous Jones patent. The labels changed frequently and patent dates were often missing. The Aretino record seems to have gone through its entire life with neither patent information nor a street address.

The early one-sided issues carried the common paper label on the blank side. Generally the wording is the same stating that the record is for the purpose of sound reproduction and may be used on any Victor, Columbia or Zonophone machine. These acknowledgements are never dated like those seen on Victor or Zonophone records. Only in the instance of the one-sided Harmonies do we find a warning that the record is only lawful if played upon a machine whose spindle corresponds to that of the hole in the record (approx. $\frac{3}{4}$ -inch). Curiously, this is the only such admonition evident in connection with these companies although their obvious aim was to promote only their own special records.

I have seen Standard and Busy Bee records issued in seven-inch diameter sizes. However, the ten-inch record is most common in all cases. Apparently, some few twelve-inch records were produced by certain of these companies.

Only in rare instances are the selections announced before they begin. This seems to be restricted to the seven-inch issues and takes the form of a quick statement of the title with no credit given to artist or company.

* * * * *

A NOTE ON RUBBER CONNECTORS FOR HORNS

by FRANK ADAMS

The rubber connectors used on crane-mounted horns to connect the horn to the reproducer of the cylinder player are a source of a good deal of annoyance. Properly, these connectors should fit tightly, and connecting and disconnecting them is a fairly onerous job (as, for example, when replacing the cover on the machine or removing a 'K' reproducer to rotate the styli.)

To cope with this trouble, for each of my players using such a horn I have fashioned a metal insert for the connector out of $\frac{5}{8}$ -inch i.d. aluminium tubing having about $\frac{1}{16}$ -inch wall, although of course brass or copper would serve as well. The insert should be at least as long as the neck, or nipple, of the reproducer, and the i.d. must be enlarged somewhat, for although the nominal diameter of the neck is $\frac{5}{8}$ -inch (on Edison players at any rate), I have found that the tubing I use will not fit over the neck without enlarging. I use a motor-driven rotary file to do this, and I recommend filing before cutting the tubing off to the proper length; it is handier to work with a longer piece of tubing, and inasmuch as considerable heat is generated in filing, the longer tubing dissipates the heat sufficiently for comfort without the need for periodically cooling in water.

Each individual reproducer must have its own connector and insert, because each reproducer that I have encountered varies a bit in diameter. I keep the reproducer at hand while I enlarge the i.d. of the metal insert to fit it, and I check constantly while I am filing to get snug, but not tight, fit, the object being to have the insert secure enough not to slip or rotate on the neck but removable without too much effort. A connector so fitted greatly facilitates connecting and disconnecting the horn and well repays the hour's labour expended.

An additional tip, whether you contrive an insert or not: Use a bit of wet soap to make it easier to slide the insert into the rubber tubing (or the tubing over the reproducer neck) and to slip the other end of the tubing over the horn tip. Do NOT use any kind of petroleum lubricant, for petroleum is incompatible with rubber and will rot it in a very short time. Furthermore, after the soap dries, the rubber is as tight to the metal as if no lubricant had been used at all.

We are all accustomed to the common types of 'cheater' sound boxes which are commonly found with Edison Diamond Disc phonographs, and which, by fitting into the horn connection socket in the absence of the diamond reproducer, enable one to play regular lateral cut discs. The variety of these is extensive. One usually finds a nickel plated one with the cheaper, nickel - plated diamond disc phonographs, and larger, gold-plated lateral reproducers with the similarly gold-plated metal of expensive machines.

The photographs which I show on page 108 show a "what is it" sound box made to do exactly the opposite, that is, manufactured for Victor Talking Machines so that vertical cut discs could be played. The angle of the needle is such that the prime purpose of this sound box must have been for reproduction of Pathe discs, which it does very well. It functions with Diamond Discs also, but less successfully.

The "What is it" sound box is made of cheap 'pot' metal, with the only clue to its origin being the words, "All in One Reproducer", and the usual 'Patn't Appl. For' slogan. The fact that the sound rod travels in BACK of the mica diaphragm may surprise some, but I have encountered this in another instance which I may illustrate sometime in the future. Any information on this present oddity will be appreciated.

* * * * *

A BERLINER AT CHRISTIE'S

by CHRISTOPHER PROUDFOOT

The instructions illustrated in this issue on page 106 were attached to the base of the Berliner gramophone which, with twenty-six Berliner records, made the astonishing price of 180 guineas at Christie's sale of Musical boxes, Talking Machines, etc., on 13th. December, 1972. As far as is known, such instructions were not attached to the machines marketed by the Gramophone and G & T Companies in Britain. That they were always so attached on this particular example is confirmed by a celluloid label on the wooden arm, which gives basic instructions and refers the user to those on the base for further details.

The brace on this gramophone is of the 'bolt' type, mounted on top of the case, and similar in principle to the type used in later years by Collaro, which is often found on E.M.G. machines. This implies a slightly later date than the 1896-98 'Trade Mark' model, with its side-mounted cam-and-spring brake. However, the gold transfer-label on the case states 'Berliner Gram-o-phone' and 'National Gram-o-phone, Cor', with an address in Broadway, New York. I haven't a copy of 'From Tinfoil to Stereo' to hand, but, as I remember it, the story given therein is as follows: The National Gram-o-phone Corporation (for which 'Cor' is presumably short) was the name of the supposedly separate organisation through which Seaman sold Vitaphones and Zonophones. In the period 1899 - 1900, the National Gram-o-phone Company had its supply of Berliner machines cut off, and Seaman countered this by invoking his contract with Berliner to prevent the latter selling Gram-o-phones at all in the U.S.A. Thus a Berliner machine apparently sold by the National Gram-o-phone Corporation (whose name is most familiar from those early nine-inch Zonophone records) and apparently dating from 1899-1900, seems to contradict the 'Tinfoil to Stereo' account in two ways. I would be very pleased to hear from anyone who can clarify this.

Not all the lots in the sale were so expensive. A QQ Graphophone seemed quite reasonable at 35 guineas, in view of its good condition, with recorder and reproducer in original cartons, and it is not often these days that one can buy for 28 guineas 110 cylinders including two Royal Purples, thirty-seven Blue Amberols, many of them Concert and Grand Opera records, and sixteen Amberols. This works out at just under 27 pence per record: other lots were more expensive, at up to 80 pence each. Nearly all were in good condition. I thought thirty guineas quite enough for an ordinary 'Gem', and 75 guineas was a lot more than I expected for a 'Home' with C & H reproducers and 30-inch brass horn. (For overseas readers we must explain that the very old-fashioned word 'guinea' equates in value to £1.05)

- I. In which year did the Original Dixieland Jazz Band make its first jazz recordings for Victor?
- II. Which Company did it then secure a contract with?
- III. Edison's indestructible records were blue in colour, but what colour were those manufactured by the Lambert Company?
- IV. In 1909 Edison Bell Company introduced a four-minute cylinder. What was it called?
- V. In which year did Pathe introduce its first needle-cut disc?
- VI. Edison introduced his spring driven phonograph in 1895. In which year did Columbia introduce theirs?
- VII. For whom did Columbia manufacture Busy Bee cylinders and discs?
- VIII. Which Company manufactured White cylinders and discs?
- IX. Was the Marathon, manufactured by the National Gramophone Company a needle-cut or phonocut disc?
- X. Which Company made a brown, flexible disc on a cardboard base at Slough?
- XI. What colour were the original five-inch Berliner discs of about 1893? (Your Editor assumes those made in U.S.A.)
- XII. Which Company made the Rex and Imperial cylinders?
- XIII. In which year did Amelita Galli-Curci retire and in which year did she die?
- (The answers will be found on page 125)

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RECORD RESEARCH No.9. by Frank Andrews

Before coming to my usual subject of records and record catalogues I would like to thank the following readers for information received in response to appeals from your Editor and I and also to welcome them as Honorary Members to a non-existent society which I shall call "The H.C.O.D." - "The Honorable Company of Discographers" whose slogan is "One More is One Less". In alphabetical order the gentlemen are Messrs. E. Broad, E. G. Mathews, M. Murtagh, L. Petts, B. Rust, S. Walker, B. Williamson, T. Toolley, and also W. Oke, who sent matrix details.

As a result, the following alterations can now be made to the pages 1 and 2 of the Pink Sheet issued with the October, 1972, edition of 'The Talking Machine Review' (chiefly to European readers to whom it was of most concern) --

Page 1. Delete Aeolian Vocalion X9786 and alter X9955 to X9953

Page 2. "The Bell", the following numbers can be entered somewhere as having been "found" 288, 314, 330, 348, 351, 391, 395.

"Broadcast 8" delete all numbers except 133 and 139

"Broadcast (9) and Broadcast New Series", delete all numbers.

"Rena", "Columbia-Rena", etc. 10" delete 1878 and 1879

"Columbia" 10" DB. 1878 to be deleted and also all the numbers requested by Ernie Bayly for Columbia and Zonophone.

"Broadcast Super Twelve", a correction. Substitute 3184 for 3186

"Coliseum Record" restore number 1328. "Found" 2048, 2052, 2058, 2059.

If any reader has not yet checked his records, supplements, or catalogues for any of the remaining numbers on the Pink Sheet, may I urge him to do so?

For the Aeolian/Vocalion and Aco numbers, Commonwealth, Irish, Welsh and Scottish records (possibly European issues) are the most likely source of information.

"COLUMBIA DOUBLE FACE RECORDS". One of the Members of the 'Honorable Company of Discographers', mentioned above, has supplied me with a photostat copy of the first Columbia supplement for these discs and this has provided me with the full complement of the catalogue numbers D1 to D37 for which, of late, I have been appealing! The result is that the three series of Columbia

records to be sold under the style "Columbia Double Face Record" are now fully listed and it is planned to include these in Volume 2 of Columbia Records to be published by the Oakwood Press. These 10-inch Double Face records were publicised with their two single face numbers alongside the catalogue number. The reason for this being that the prospective buyer had the choice of purchasing a title in its single-sided form. These single sided discs were styled "Columbia Single Face Record" and discs bearing this type label must be extremely rare, because, whereas a Double Sided disc cost three shillings, two single face discs would cost four shillings! Perhaps even more rare discs from this series are the ten records issued as 12-inch "Columbia Double Face Record" - "Celebrita" series. The catalogue numbers run from D16950 to D16959. I am most anxious to discover the correct label style of these discs and would also like a description of the label. They consist of operatic arias in French and Italian. Can anyone help please?

I have also had the good fortune to have had loaned to me a disc carrying the "Columbia Single Face Record" label from which a colour transparency will be taken. My thanks to an old member of the Non-Existant "Hon. Company of Discographers", Mr. Roger Thorne.

The 12-inch, plum labelled, records with 'C' prefixed catalogue numbers, from H.M.V. are being completely catalogued by Mr. Michael Smith and the latest news is that things are progressing exceedingly well.

Some news about two Brands of records not mentioned by me previously.... Homocord and Sterno Record.

The Homocords of the 1920's and 1930's are being researched by Arthur Badrock and myself, with a view to producing a complete catalogue. These are the discs with labels bearing a female harpist in the upper half of the label, the Regd Trade Mark of "the Homophon Co. G.m.b.H" of Berlin, who had been exporting records to Britain before World War I.

The standard series of 10-inch records bore a Red, Gold and Black label which, because of the overprinting of the red on the black, gave the label a rather dull appearance. The catalogue series commenced with number H101, and at the time of writing, records up to number D1010 have been researched. Yes, the prefix has changed from 'H' to 'D' and, between times, 'C', 'DO' and 'DH' prefixes were also used, but the numbering progressed quite regularly. It is known that the prefix will change yet again before we come to the end of the series! Contemporary with the standard 10-inch discs there was another 10-inch series of Sacred Records with an 'S' prefix, a 12-inch series with a P5000 range and another 12-inch series which began at HB2001, and, as with the standard 10-inch, had changes in the prefixes as time passed. From our initial research we already have the following catalogue numbers in the ten-inch standard series for which we lack information. HOMOCHORDS H181, H192, H225, H231, H232, H245, H264, H278, H330, H345, H346, H348, H349, H359, H360, H375, H382, H386, H392, H399, H400, H401 and the following numbers whose prefixes we do not yet know 817, 862, 863, 864, 865. If any reader has any of these 10-inch HOMOCHORDS or any supplements or catalogues covering the range of numbers, would he please kindly submit any information required to me?

The matrix numbers from all 'C' prefixed HOMOCHORDS are especially wanted! The complete catalogue of the STERNO 10-inch with Red and Gold labels is also being collated and I have recently assisted with information which has now reduced the "Blank Entries" to the proportion of 3% of a total of over 1,500 discs. As all research sources have not yet been exhausted a "Blank Entries" list has not yet been compiled.

'TINY TOTS', not 'LITTLE TOT'S NURSERY TUNES'. Has anyone a copy of such a disc please? I would like full details. I know about 'Little Tot's Nursery Tunes', but know nothing of 'TINY TOTS'. If any reader bought some records at an auction in Dorset recently, among which was a record bearing a 'RALEIGH RENA RECORD' label, would he please communicate with me? This may not be the precise styling of the record. Frank Andrews, 46. Aboyne Road, London NW. 10 OHA

My intentions of submitting an article or two are still good, albeit delayed. However, as I noticed that Mr. Andrews has established a 'Record Research' column in your magazine, I thought I might make an appeal for information relative to a couple of my "pet projects". For some time now I have been trying to compile numerical lists of the products of some pre-1910 manufacturers whose records are tantalizingly obscure. But if the discs themselves are hard to trace, catalogs and printed matter are well-nigh impossible to locate.

Therefore, I would greatly appreciate it if a plea could be inserted on my behalf for details of any record under the following labels:

American	Imperial	Aretino	Busy-Bee	Clico	Concert	Eagle	Excelsior
Kalamazoo	Leeds	Manhattan	Nassau	Oxford	Royal	Siegel-Cooper	
Silver Star	Sun	Symphony	Talk-O-Phone	Vim	Sir Henri		

By way of explanation, I offer a few conclusions based primarily on the records themselves. There are apparently three major 'parent' companies involved here: Leeds & Catlin (originally manufacturing cylinders; producing (discs) Leeds, Concert, Imperial, Nassau, Royal, Silver Star, Sun, and Symphony; and supplying some masters for Busy-Bee, Eagle, Manhattan, Oxford, and Sir Henri); SHawthorne, Sheble & Prescott (producing American and supplying masters to Busy Bee); and the International Talking Machine Company (producing Clico, some Eagle, Excelsior, Kalamazoo, Siegel-Cooper, and Vim). There is some question as to the disposition of the Talk-O-Phone Co. I presumed that they had acquired (or been acquired by) Leeds & Catlin because of the presence of "The Talk-O-Phone Co." on certain Leeds pressings which I own. However, I recently encountered some 9-inch Excelsior discs (same size as all Talk-O-Phones I've seen) which are from Talk-O-Phone masters. And most Excelsiors seem to derive from the International group. There are obviously some confusing interrelationships between most of these companies. (Editor's note= We had just the same situations in Europe!!!) I would be happy to have any data that would aid in untangling the corporate identities of these companies. My primary concern, though, is with the records themselves. Therefore I shall summarise the data I seek from other collectors:

1. for the "American group"

A) American: catalogue number; size of disc (7, 10, or 10 $\frac{3}{4}$ -inch); title and artist credit as they appear on the label; artist on the record (the labels are occasionally incorrect); type of accompaniment; the record number as it appears in the wax (sometimes the cat. number is followed by a hyphen and an extra digit, which may be a take or edition number); and a three-digit number in very small type, which may be the matrix number. Lastly, for the range of catalog numbers from 031150 to 031180, whether "American Record" is included in the spoken announcement, I ask this information because I suspect there may be a connection with Odeon; the two companies shared some officials for a short time, and the fact that Americans were 10 $\frac{3}{4}$ -inches in diameter for a while seems coincidental with Odeon's standard size. I am totally ignorant of any European use of such masters, and would be grateful for any data which would lead to a positive connection. (Brian Rust lists some Ossman titles in 'Jazz Records' as Odeons made in New York, but the catalog numbers tie in with the American series very nicely. Were there others? He also mentions one as having been released on the Pelican label, about which I know nothing.)

B) Busy-Bee: Catalog number; size of disc (7 or 10 -inch); title and artist credit (if any on label; artist (if he can be determined aurally); type of accompaniment; record number as it appears in the wax; and any 'M'-prefixed numbers which may appear on the label (the significance of this number is unclear).

2. for the "Leeds group"

A) Leeds: catalog number; label color (green or gold); size of disc (7 or 10-inch); title and artist credit on label; type of accompaniment; any numbers appearing in the wax (usually in mirror image - these appear to be matrix numbers); whether the legend "The Talk-O-Phone Co." appears on the label.

B) other Leeds-derived labels: pertinent information as outlined in 2A. Several of these labels used a variation upon the Imperial numerical series (44000 - 45000); in these cases, the original Imperial catalog number will appear, mirror-image, in the wax. Please quote both together with the matrix number, a four-digit figure followed by a 'D'. It might well be noted that not every specimen of these labels is from a Leeds master. Busy-Bee also comes from American and Columbia; Eagle, also from International; Oxford, from Zonophone and Columbia; and Sir Henri, Manhattan, and Aretino, from Columbia. There may be other variants which are not yet known to me.

3. for the "International group"

A) Clico, Eagle, Excelsior, Kalamazoo, Siegel-Cooper, Vim, etc.:

catalog number; size; size of disc; title and artist credit; artist, type of accompaniment; and any numbers appearing in the wax.

4. for Talk-O-Phone:

A) catalog number; size of disc; title and artist on label; artist; any numbers appearing in the wax. This same information is needed for Excelsiors derived from Talk-O-Phone and any other label of like origin.

I'll grant that this is a lot of data to ask for; most collectors might not be willing to spend the time necessary to transcribe all this in the interest of a project with little chance of completion. Except for some titles derived from Sears, Roebuck catalogs (listed there as Oxfords), I have not had the benefit of any catalogs of any of these makes. Should any readers have such, I would be grateful for their loan, or at least for a photocopy. In the same vein, I would like to hear of any notices in the trade journals, also advertisements for these discs, or any relative to the corporate structure of the companies themselves. Nearly all the data I have tabulated thus far has been from the records, which are discouragingly difficult to locate.

I wonder why collectors of "popular" records are seemingly unwilling to go to lengths pursued by jazz, or operatic, fans and enthusiasts. Granted it is probably too late to turn to the artists themselves for recollections or factual details, it is not impossible to reconstruct a considerable amount of information about the activities of a recording company by means of printed records and the products themselves. I'll settle for a list of numbers and titles, but I'd like to have more if possible.

Please send details to William Bryant, 1046 Congress Street, Portland, Maine 04102, U.S.A.

And you Editor hopes that from this appeal will result some interesting lists, or partial/tentative lists to publish in these pages.

* * * * *

ANSWERS TO THE QUIZ

I. 1917 II. Aeolian Vocalion III. Various shades of pink IV. Crystol V. 1921
VI. 1894 VII. O'Neil-James Company VIII. General Phonograph Company, then Neophone Company
IX. Phon-cut X. Durium Products XI. Brown XII. Lambert Company XIII. Retired 1937,
* * * * * died, 1963. *

ALWAYS WANTED TO BUY OR BORROW. I always wish to buy or borrow unusual and old catalogs. In the main this excludes companies like H.M.V. or Columbia after World War I - but I have a few gaps in these co's. I have HMV 1925 spare to swap for something similar. I am mostly seeking the catalogues and lists of "small" companies. Who has anything on Phoenix? Editor.

SOME SPECIAL ADDITIONS TO VOLUME 1 of "VOICES OF THE PAST - VOCAL RECORDINGS 1898 - 1925"

by Leonard Petts

At the end of March, 1907, preparations were commenced to make a special series of Gramophone Records for Messrs Hoffnang and Company of Australia, who had complained that there were insufficient comic Gramophone Records on the catalogue to meet their market. Therefore, a scheme was adopted whereby some of the best Zonophone Records were transferred to Gramophone Records for this Special Australian Market only. This, of course, in no way interfered with the continuance of these records as Zonophones in all other markets.

Special matrices were made for each of these Zonophones Records, similar in all respects to a regular Gramophone Record, including the raised edge. All artists were given imaginary names and new Gramophone labels were prepared containing these new names in place of those of the actual artists.

A list of known 'changelings' is given below. Some of these are listed by Mr. Bennett in Volume 1 of "Voices of the Past", however, it was thought better to include them here for the sake of completeness. All records, except for GC-3-2965 and GC-3-2966 were issued as Gramophone Records between May and September, 1907. The two exceptions appeared in July, 1908.

			<u>New Name</u>	<u>Original</u>
GC-1363	from X41013	What is work?	Alfred Benson	Ben Albert
GC-3-2805	from X42244	What d'yer want to talk about it for?	Alfred Benson	Ben Albert
GC-3-2806	from X42413	Yanky Doodle Dandy	Tom Piercey	George Atkinson
GC-3-2807	from X42286	She was such a gentle sort of girl	Eugene Williams	Will Evans
GC-3-2808	from X42287	All about Jim	Eugene Williams	Will Evans
GC-3-2809	from X42292	The Esquimaux	Eugene Williams	Will Evans
GC-3-2810	from X42369	The Jockey	Eugene Williams	Will Evans
GC-3-2811	from X42383	The Villain of the Piece	Eugene Williams	Will Evans
GC-3-2812	from X42409	We close at two on Thursdays	J.D. Wardle	Arthur Elliot
GC-3-2813	from X42451	Wait till the work comes round	J.D. Wardle	Arthur Elliott
GC-3-2814	from X42331	Seaweed	James Banner	Alf Gordon
GC-3-2815	from X42339	Following in Father's footsteps	James Banner	Alf Gordon
GC-3-2816	from X42349	A little bit further down	James Banner	Alf Gordon
GC-3-2817	from X42381	Molly I love you	Frank Ashton	Walter Miller
GC-3-2818	from X42384	She's my Japanese Girl	Frank Ashton	Walter Miller
GC-3-2819	from X42385	Walker walked away	Frank Ashton	Walter Miller
GC-3-2820	from X42386	Father keeps on doing it	Frank Ashton	Walter Miller
GC-3-2821	from X42420	Bombay	Frank Ashton	Walter Miller
GC-3-2822	from X42429	It's a different girl again.	Frank Ashton	Walter Miller
GC-3-2823	from X42469	My Bungalow in Borneo	Frank Ashton	Walter Miller
GC-3-2824	from X42459	The Man from Lancashire	Frank Ashton	Walter Miller
GC-3-2825	from X42455	La Mattiche	Frank Ashton	Walter Miller
GC-3-2826	from X42435	Dearly Beloved Brethren	Alf Hosking	Ernest Shand
GC-3-2827	from X42371	They all come out in the Summer time	Fred Ransome	Mark Sheridan
GC-3-2828	from X42395	If we hadn't any women in the world	Terson George	Will Terry

			<u>New name</u>	<u>Original</u>
GC-3-2829	from X42408	Goodbye	Terson George	Will Terry
GC-3-2830	from X42411	One and a penny	Terson George	Will Terry
GC-3-2831	from X42478	Lassie dinna sigh for me	Terson George	Will Terry
GC-3-2832	from X42486	I see you've got the old Brown Hat on	Terson George	Will Terry
GC-3-2833	from X42466	Father	Terson George	Will Terry
GC-3-2834	from X42460	Am I downhearted?	Terson George	Will Terry
GC-3-2835	from X42291	Have a drop of gin old dear	Sidney Parks	Albert Whelan
GC-3-2836	from X42418	The Rag Bag Man	Sidney Parks	Albert Whelan
GC-3-2837	from X42481	The Whistling Coon	Sidney Parks	Albert Whelan
GC-3-2838	from X42440	The Bassoon	Sidney Parks	Albert Whelan
GC-3-2839	from X42441	Three Nice Girls	Sidney Parks	Albert Whelan
GC-3-2840	from X42442	The Preacher and the Bear	Sidney Parks	Albert Whelan
GC-3-2841	from X42467	Goodbye little sister	David Peters	Peter Dawson
GC-3-2842	from X42380	I love a lassie	Victor Graham	Hector Grant
GC-3-2843	from X42401	She's my Daisy	Victor Graham	Hector Grant
GC-3-2844	from X42402	Foo the Noo	Victor Graham	Hector Grant
GC-3-2891	from X42502	When the sunset turns the ocean blue to gold	Arthur Brett	Ernest Pike
GC-3-2892	from X42512	The Invasion of England	Eugene Williams	Will Evans
GC-3-2965	from X42738	Cherry	Frank Ashton	Walter Miller
GC-3-2966	from X42739	She's a lassie from Lancashire	Frank Ashton	Walter Miller
GC-3682	from X43087	On a Sunday afternoon	May Rivers	Florrie Forde
GC-3683	from X43088	Navaajo	May Rivers	Florrie Forde
GC-3684	from X43096	Suzannah's Long Stocking	May Rivers	Florrie Forde
GC-3685	from X43097	Easy Street	May Rivers	Florrie Forde
GC-3686	from X43099	Mariah	May Rivers	Florrie Forde
GC-3687	from X43100	My wife won't let me go	May Rivers	Florrie Forde
GC-3688	from X43101	On the Banks of the Rhine	May Rivers	Florrie Forde
GC-3689	from X43102	Carrie from Camden Town	May Rivers	Florrie Forde
GC-3690	from X43103	He's my pal	May Rivers	Florrie Forde
GC-3691	from X43108	When she's in town	May Rivers	Florrie Forde
GC-3692	from X43114	Waltz me around Willy	May Rivers	Florrie Forde
GC-3693	from X43113	What the Curate saw	May Rivers	Florrie Forde
GC-3694	from X43110	She wore a big black hat	May Rivers	Florrie Forde
GC-3695	from X43109	Any old place where the sun shines	May Rivers	Florrie Forde
GC-3696	from X43111	Take me back to London Town	Violet Dunn	Victoria Monks
GC-3697	from X43112	If you want to have a row	Violet Dunn	Victoria Monks
GC-3724	from X43127	I've set my heart on you	May Browne	Florence Smith
GC-3767	from X43149	Up to one of your tricks again	May Rivers	Florrie Forde
GC-3768	from X43150	Girls study your cookery book	May Rivers	Florrie Forde
GC-4443	from X44049	What are the wild waves saying?	Arthur Brett and Frank Ashton	Ernest Pike Walter Miller
GC-4442	from X44070	Life's dream is o'er	Arthur Brett and Frank Ashton	Ernest Pike Walter Miller

I wish to refer to the German phonograph owned by Mr. Max Carter whose photographs were seen on pages 61 - 64 of the Talking Machine Review of October, 1972.

When I purchased mine, from a gentleman in London, it lacked the curved arm which connects from the reproducer to the cast aluminium floral horn upon which the little man sits. The vendor had stripped off all the paint from the cast iron ornamented base. I just repainted the machine in bright colours, appropriate to the cast ornamentation; green for leaves and other bright colours for the flowers and natural colours for the little dwarf. The upper parts are worn and tarnished tinplated iron.

I would appreciate knowing what the original colour, or colours, are on the machine which Mr. Carter showed.

While the curved arm I made is only conjecture, it is probably close to the original for it is in a position to play a cylinder. I made it by making two brass fittings, one for each end. The larger has a pin through it to fit into a groove inside the horn. It holds the arm in place and allows it to turn sideways and also vertically. The smaller fitting is just a sleeve to hold the end of the reproducer.

Then I made a core for the arm from children's modelling clay with twisted wire inside to stiffen it. I put the brass pieces in place at each end. I gradually covered this clay model with papier mache made from strips of newspaper about 1/2-inch wide and several inches long soaked in a light solution of glue and water so that they stuck well yet remained pliable. After the paper shell is about 1/8-inch thick leave it to dry. I painted it with a flat paint with plenty of body and sanded it as smooth as possible. I repeated this and smoothed again after which I applied a glossy finish coat in the desired colour.

Warm the arm and pick out the clay bit by bit. Make sure that the wire in the core is shaped so that it too will come out!!

If someone finds the original arm, or the phonograph complete I should certainly like to know about it.

* * * * *

BOOK REVIEW "JOHN FORSELL" - A Discography by Karleric Liliedahl

Anyone possessing the original edition of "Bauer" which still has its dustwrapper will be familiar with the name of Forsell, because if for no other reason, thereupon is reproduced a label of Forsell's G&T recording of the 'Romance' from Verdi's Trovatore. This baritone was born in Stockholm in 1868 and died there in 1941. He was firstly in the Swedish Army but progressed to singing and made his debut in 1896 in the Royal Opera House in Stockholm in "Barber of Seville". Later he was to sing in other European capitals and also at the Metropolitan Opera in New York.

Mr. Liliedahl commences his discography by listing Forsell's Pathé recordings as being made in Copenhagen at an unknown date, while Messrs Barnes & Girard in their famous book give the place as Stockholm and the date as 1903. We dare not enter an argument because we do not know what evidence each author has, but during 1903, in the early part of the year, Forsell began recording for the Gramophone Company, sometimes in Stockholm and sometimes in Copenhagen - the journey between the two capitals being of no great duration even by train and ferryboat.

The discography discloses that Forsell made recordings fairly frequently until 1922, by which date his total was 244. Although his output is mainly on Gramophone/HMV, he also made a few recordings for Lyrophone, Opera, Svea, Victor, Zonophone and the Pathes already discussed. The records are listed chronologically in part one, part two lists them numerically under makes, part three is under composers and the last part is under titles.

The book is a well-duplicated layout on paper we are becoming to know as size A4, which is about 11 x 8 inches. There is a glossy white cover, over which is a black imitation 78 rpm

packet through the central hole of which we read the title of the book as we might the label of a record.

Mr. Liliedahl's prefatory notes are in English. Operatic arias in the discography are listed under the language of the opera's origin and in Swedish. The songs appear to be titled in the language of origin of composer - and it appears that he sang no English songs!

As with some other singers, John Forsell made some appearances in his later years which were recorded 'privately' and now issued on LP records. In this case the date was 1937 at the Royal Opera House in Stockholm where the recordings were made by the Swedish Radio Corporation - no doubt quite legally if the concert were broadcast.

It is pleasing to have discographies and lists, etc. from Scandinavia where there seem to be some very keen collectors despite the relative sparsity of population generally. I do not know of any complete listing of Forsell's recordings published elsewhere, so thoroughly recommend all interested in this singer to obtain a copy directly from Mr. K. Liliedahl, Trumslagergatan 5, 23110 Trelleborg, Sweden. The price is £1.35 or \$3.50

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THE JOHN WAYNE STORY by George Carpozi, Jr.

BOOK REVIEW

published Arlington House, New Rochelle, New York, at \$8.95. 279pp. plus 20pp. illustrations. Who has not seen a film featuring John Wayne? If one has not seen such a film when originally released he has no doubt seen it on television, for such is John Wayne's popularity that he is not long away from the viewers by the medium of re-runs. Wayne is a big man in many senses of the word. He plays the parts of a man of big character, which is the impression we gain of him - away from studios, from the pen of George Carpozi whose book we review. Such a big man that he is nicknamed "Duke". Although he went to the University of Southern California to study for another profession, it was the need to find work in the summer vacation that sent him to the old Fox studios to do labouring jobs. As a boy he had lived near the Triangle film studios, where, in those early days one could see films being made right out in the open. One thing led to another - though through devious and indirect paths, that due to summer vacation jobs, in 1928 John Wayne was in his first film, for Fox, "Mother Machree". But no easy paths led to the heights he later achieved. It was through the hard bread-and-butter two-reelers, Grade B 'westerns' etc.

Finally his 'break' came with the 1939 United Artists film "Stagecoach" directed by John Ford. From that time he never looked back. Another milestone which should be mentioned is "The Alamo", the story of the heroic defence of a fort against superior Mexican forces was a venture on Wayne's own part which quickly ran into costs of equally heroic proportion. It took a long time to make, (in 1960), but when eventually shown on the screens it quickly caused a sensation. It was a highlight of his career, and in retrospect many others must be of the same opinion judging by the number of times it has re-appeared on TV and at local cinemas. I have enjoyed others too. Many in fact. Perhaps the "world war" type less, for I am not a warring man. This is not a criticism of his acting ability, or his character portrayals.

Mr. Carpozi also takes us behind the scenes to catch a few glimpses of Wayne's private life generally and his love life in particular. His idol having been through the divorce courts a couple of times, it is understandable that the author tends to "whitewash" him. This is justifiable. An author has the difficult task of showing us the "private life" of an actor, but as his readers will mostly be interested in the "public life", it is reasonable not to dwell too long in the divorce courts, domestic quarrels or other lapses from grace.

I feel that Mr. Carpozi has treated his subject admirably. We have a progress of John Wayne's life, which although dealing chiefly with his career as a film actor, its telling gives us sufficient to judge his character as a man, whose individuality, method of acting, and speech have never been completely dominated by any producer.

Mr. Carpozi has written a book which does full justice to his subject and which should be added to the library of anyone interested in films or major actors. The final section of the book is a list of the 147 films which John Wayne had made up to 1972, together with such details as producers, directors and other principal actors/actresses of them. I recommend this book highly.

* * * * *

NOSTALGIA FROM ARLINGTON HOUSE

BOOK REVIEWS by Ernie Bayly

As collectors of old phonographs and recordings we must be nostalgic creatures at heart - though not, of course need it be morbidly so. Old records or phonographs may evoke a memory of an incident or a joke. Arlington House, publishers at New Rochelle, New York, have a series of books dealing with films and filmstars. The worlds of film and records overlap because many of the filmstars make records, just as some start off as recording artists later find themselves as filmstars. Possibly the most notable of the latter was John McCormack from whose film-soundtrack "Song O' My Heart" an LP has recently been released. If I may criticise perhaps the most "disastrous" recording by a film star is Rudolph Valentino's "El Relicario". Arlington House have produced five big books which as well as being historical documents of films and filmstars are delicious doses of nostalgia. I cannot tell you how many times I have sat down to write this review - and then have looked up to see that the clock has moved on a couple of hours and I haven't typed a single word. So, this time I am all set-up with a pot of strong tea at my elbow as a reviver (which I drink 'neat' without milk or sugar) and a strong resolution not to be led off at any tangents. Firstly, a list of these important documents:-

1. "Ring bells! Sing Songs!" - Broadway Musicals of the 1930's by Stanley Green (size 12 x 9 ins.)
385 pages. Hardbound. Price \$14.95
2. "Those Great Movie Ads" by Joe Morcella, Edward Z. Epstein and Eleanor Clark (size 11 x 9 ins.)
320 pages. Hardbound. Price \$14.95
3. "Warner Brothers Presents" (from The Jazz Singer to White Heat) by Ted Sennett (size 10½ x 7½ ins.)
428 pages. Hardbound. Price \$11.95
4. "The Paramount Pretties" by James Robert Parish (size 9½ x 7 ins.)
587 pages. Hardbound. Price \$12.95
5. "The Fox Girls" by James Robert Parish (size 10½ x 7½ ins.) 722 pages. Hardbound. Price \$14.95

We'll take them in the order listed. Strictly speaking "Ring Bells! Sing Songs!" is not about films although my introductory remarks above may have inferred so. It is about the musical shows of Broadway, but quite a number were subsequently filmed - I make the count 31. In all, the book covers 175 productions comprising musical comedies, operettas, revues, operas and "all-black" musical comedies or revues. The time spanned is from 14th. January, 1930, when "Strike up the Band" opened, until 6th. December, 1939, when "Du Barry Was a Lady" opened. There are 200 pictures. Stanley Green has written his book from the point of view of the 1930's, not as one today looking back with the view of the 1970's. Thus the various productions are seen in true perspective reflecting the age in which they were produced. The book runs chronologically, but if I may be permitted to jump around - I did not realise that George M. Cohan, whose greatness I knew, was still "around" in 1937 to appear in "I'd Rather Be Right". Perhaps that's the fault of being a record-collector. To me, Cohan was one who appeared on single-sided discs, not one in a musical that gave us the song "Have you met Miss Jones?" which modern artists still like to record. You would not be surprised to see listed productions including Bob Hope, Jimmy Durante or Ethel Merman, though a little forgotten now was Kate Smith and Fanny Brice, both very popular on discs at the time - though I believe that RCA now has an LP of these two

ladies in one of its "vintage" series, which you must buy rapidly if you're interested for such series have a nasty habit of being deleted after only a short run - and without warning. The book reminds us occasionally by popping in cuttings from newspapers showing what the 'outside world' was doing, such as "Dillinger Shot Dead" (He was rather later than the 'main' gangster era), "James Walker resigns, (as Mayor of New York), denouncing the Governor (Roosevelt)" then later "Roosevelt Sweeps the Nation in Landslide" (to become President) and introduce his 'new deal' which helped to lift the world from 'depression' which had not only hit the investors, but the entertainment world, including the production of records and caused the cessation of Edison records entirely. But, tragically, the world drifted to war.

In the first part of this book Mr. Green tells the stories of the musical productions, all well-illustrated, while the second part lists the musicals, giving the casts, who sang which songs, composers, producers, at which theatres and how many performances, etc. What could be more comprehensive than that? Equally valuable is the Index - so important in a book of this nature - which gives the names of artists, songs and shows, which makes it so easy to find one's way around. If you wish to use it as a reference book, you want to be able to move around quickly, and this you can do.

"THOSE GREAT MOVIE ADS"

This book collects together nearly 800 pictures of advertisements for movies. If you are a collector, you might have wished to have the opportunity to collect the advertisements of films of your favourite artists, or just as one retains a programme of a show seen - to recapture the experience with pleasure later on. With a coverage of nearly 800, most of your favourites must be in there somewhere, for even Walt Disney has a section! But this book does more than merely reprint a whole string of posters. It analyses the different methods of presenting a film to the public. Sometimes the emphasis is upon the stars in the film, sometimes it is the producer, sometimes it is a technical change, eg, "Cinemascope", or it might be to announce that certain stars are 'together again' - implying that you enjoyed a previous film, so this new one must be as good. We are also shown how film advertising can be made to deliberately mislead the public in that the advertising does not always deal with the main theme of a film which presents a 'problem' for the sensibilities of the audience. An example was "Pride of the Marines" wherein the hero becomes blinded in war, but the film ads gave a different impression. The development of advertising over the years is shown by the five advertisements for "Gone With the Wind", from its initial release in 1940 through to its most recent re-release in the late 1960's. Sometimes, if a film looks like being a 'flop' when released, entirely new posters are devised in an effort to effect a "Turnaround Campaign". As well as pure nostalgia, this book explains the whole technique of film advertising - mostly for the 'talkies'. As the dustjacket says, "Some of the sharpest minds in Hollywood never receive a credit line. They are the men who promote a movie once it is produced." So here you can see nearly 800 ways in which it is done along with essays of explanation. A fine book on its subject.

"WARNER BROTHERS PRESENTS"

"Warner Brothers had started in films 'way back' on a 40-acre lot but leapt to the fore when they put their faith in the Vitaphone System of sound recording which other studios had shunned as impractical. In August, 1926, at the Warner Theater in New York some short sound films were shown which included Martinelli singing 'Vesti la giubba' and Elman playing Dvořák's 'Humoreske'. They were warmly welcomed by an incredulous audience. Sam Warner had signed a contract with Bell Telephone who owned the Vitaphone System. Those cinema owners who were persuaded to invest cash in the necessary apparatus were rewarded as the public flocked to be entertained by sound films. "The Jazz Singer" with sound sequences by Al Jolson opened on 6th October, 1927. Sadly, Sam Warner died just a few days too soon to hear the applause.

This book chronicles the 20 years (approximately) of Warner Brothers subsequent to this occasion. As the author says, "Other studios may have had bigger budgets...but the professional craftsmanship at Warners could not be surpassed...From 1930-1950, the studio produced scores of films that have remained favorites of moviegoers everywhere: 'Little Caesar', 'Dark Victory', 'Casablanca', '42nd Street' to name a few....They made no claim to art.. but they scored films that gripped the attention and fired the imagination with their vigor and excitement."

Chapter two, "Cast of characters" lists the "stock company" of players at Warners with a brief biography of each, noting their film milestones (even if made sometimes at another studio) and a description of their personalities. Of James Cagney, for instance, "Did the screen ever have a cockier hero, or a more aggressive gangster than Cagney?" I cannot decide how the author Ted Sennett compiled his list, for in the text and pictures others are mentioned or shown, but are not listed. (We are not told how many illustrations....there are hundreds, but this reviewer cannot stop to count them).

Mr. Sennett develops the Warner Scene by examining their output in categories, e.g., 'Crime & Social Dramas', Musicals, Adventure, Comedy, Mysteries & Melodrama, "Workingman" films, War, "Classic & Biographical", introducing and criticizing the players, plots and scenarios as he goes.

APPENDIX II provides an extremely valuable Filmography of 85 pages which lists the films of Warner Brothers and First National whose reviews were published between 1st. January, 1930 and 31st. December, 1949 (totalling 976) referring us to the U.S. newspaper in which the review appeared. From the reviews are extracted a few 'punch lines' that give an indication of the content of the film, together with cast, etc. E.g. 'The Big Sleep' (1946) "Mystery with detective Phillip Marlowe on a murder case. A poisonous picture...likely to leave you confused and dissatisfied". But of the same year 'Night and Day' "Musical biography of Cole Porter. A generally pleasant and musically exciting show."

There is an index which unfortunately refers to the text only, so one is unable to go from it to the Filmography or to the illustrations. In some cases this fault might lead one to imagine that Danny Kaye made no films or that the book contains no picture of Jack Benny. Perhaps this is a minor fault, but it would be useful to have these indexed. This apart, it is another very useful book to have around for reference or a spell of nostalgia.

"THE PARAMOUNT PRETTIES"

"THE FOX GIRLS"

Right from the days of silent films the lovely ladies have been one of the chief "selling-commodities" of films. Ladies in the audience would identify themselves with a glamorous heroine just as much as the gentlemen would wish to have the opportunity to meet them personally. In these two very well illustrated books we have introduced to 16 lovely ladies from each studio named - Paramount and (20th. Century) Fox - though as the 32 biographies show, every star did not necessarily have a career exclusively with either. Each book contains details of some artistes who commenced working in the days of silent films; one, Theda Bara appears never to have made a "talkie". There were a few others who only just made it.

"The Fox Girls" tells its story with 850 photographs and fairly large typeface. The "Girls" introduced to us are: Theda Bara, Anne Baxter, Jeanne Crain, Linda Darnell, Alice Faye, Janet Gaynor, Betty Grable, June Haver, Sonja Henie, Carmen Miranda, Marilyn Monroe, Sheree North, Shirley Temple, Gene Tierney, Raquel Welch, Loretta Young.

"The Paramount Pretties" tells its story in slightly smaller type with 350-odd photos. Those "Pretties" are, Gloria Swanson, Clara Bow, Claudette Colbert, Carole Lombard, Marlene Dietrich, Miriam Hopkins, Sylvia Sydney, Mac West, Dorothy Lamour, Paulette Goddard, Veronica Lake, Diana Lynn, Betty Hutton, Joan Caulfield, Lizbeth Scott, Shirley MacLaine.

It has been the aim of the author, in each case, to show the personality of the particular

RECORD RESEARCH BY CATALOGUE SERIES.

With our last magazine we issued a separate pink sheet listing the numbers of various makes of records for which we still need the details before we can issue a catalogue. (The 'we' stands for the various researchers using this magazine as a forum). We hope that collectors will look through their records in an effort to help researchers. We require titles, matrix numbers etc. These are British-issue discs, but no doubt some are now 'overseas'. Please send all information to our "clearing house" Mr. Frank Andrews, 46. Aboyne Road, London NW 10 OHA.

CROWN 9-inch double sided. (from Woolworths/Crystalates) Black or Blue labels. 32, 131, 348, 350, 354

CROWN Nursery Label NR4

THE CROWN 6-inch D-sided (from Edison Bell) Red and Gold labels. 900, 901, 902, 903, 904, 906, 908, 909, 911, 912, 913, 8914, 916, 919, 922, 927 and onwards.

DECCA F SERIES 10-inch, Blue label. F1530, F1531, F1532, F1629, F1661, F1669, F1740, F1754, F1992, F1994, F1995, F2016, F2033, F2038, F2039, F2063, F2082, F2083, F2084, F2085, F2086, F2113, F2161, F2169, F2173, F2380, F2190, F2200, F2202, F2275, F2333, F2362, F2378, F2383, F2429, F2474, F2477, F2478, F2479, F2523, F2525, F2550, F2621, F2622, F2630, F2631, F2663, F2667, F2668, F2674, F2676, F2687, F2690, F2694, F2695, F2710, F2717, F2731, F2732, F2734, F2739, F2740, F2743, F2744, F2746, F2851, F2893, F2940, F2967, F2986, F3023, F3025, F3047, F3096, F3197, F3206, F3362, F3363, F3382, F3383, F3384, F3385, F3467, F3492, F3703, F3920, F3957, F3970. These records may have been designated for overseas sales, as were some of the others listed on this page. This may not have excluded their appearance on the home market.

DOMINION 10-inch. 'A' Prefixes. A95, A96, A97.

DOMINION 10-inch. 'C' Prefixes. C324, C323, C326, C327, C328, C331, C332, C333, C335 to C339, C341 to C344, C346, C348 and onwards.

DOMINION 10-inch. 'AE' prefixes. These records were exported and we know only of AE23

DUOPHONE 10-inch 'D4000' series. Issued both as solid stock with purple and gold labels, and as laminated stock with black and gold labels. Records are found with different couplings but having the same catalogue numbers!! Full information is required about the following:- D4050, D4051, D4052, D4053, D4055, D4056, D4057, D4059.

EDISON BELL ELECTRON 10inch. 0158, 0173, 0174, 0175, 0193, 0196, 0220, 0249, 0256, 0281.

EDISON BELL ELECTRON 12-Inch. X511, X518, X528, X529, X544

DIAMOND DOUBLE DISC 10½-inch (Vertical cut) "label" etched, with blue filling in letters.

0234, 0235, 0323, 0330, 0335, 0348, 0354, 0366, 0368, 0389, 0394, 0429 and onwards.

ECLIPSE 8-inch (from Woolworth's/Crystalate) Red, gold, and black, or red & gold labels.

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ECLIPSE supplements are rarely found. They were usually in the form of 'throwaway' leaflets just left in piles on the counter. There may have been fuller catalogues, but usually a record did not 'last long'. If anyone has any Eclipse leaflets he loan for reproduction in TMR the Editor would be grateful. Details of above records to Frank Andrews please.

BRITISH DANCE BANDS 1912 - 1939

COMPILED BY BRIAN RUST & EDWARD S. WALKER

£5.50 inside Brit. Isles: Overseas £6 or \$16.00 = including postage)

458 PAGES (The same dimensions as this magazine): Storyville Publications & Co.

A discography of this kind compiled by two great collectors as these is bound to be a major event. We had heard that this book was on the way, so gave you advanced notice of it several issues ago. I am sure that the anticipation with which you will have looked forward to publishing day will not be disappointed.

The Introduction sets out the 'terms of reference'. It explains that the music/records to be listed within are those which came about as a development from Ragtime after the world had been influenced by Irving Berlin's tune "Alexander's Ragtime Band". This song about an imaginary Alexander brought the virtual doom of the Lancers, Quadrilles, Cotillions and they only survive in specialist dancing groups.

This book deals with the world of the foxtrot, quickstep, slow waltz - and 'novelties' like James P. Johnson's 'Charleston'. But, not included are bands which existed only as recording-groups in the studios. Thus you will not find included bands such as Ray Noble's - a pity, for many important musicians of dance band music played with him. Similarly, bands visiting Britain and recording here during their sojourn are not included. We hope that the authors will keep to their promise to give us a further Discography to cover these fields.

A point we do not follow is the exclusion of 'strict dance tempo' recordings by Mantovani. A few other similar bands are omitted. We do not understand why records made very correctly and accurately for dancing, ... the same dances that all the other bands were supposedly playing for, ... are dismissed. Included are some records which we know to be very undanceable! But, we must not quibble, for we understand (we think) the criterion to which the authors worked bands which used 'loose' arrangements and featured soloists - rather than the 'strict tempo' groups whose 'tighter' arrangements produced music repetitively similar. These remarks by no means disparage the musicianship of those playing in strict dance tempo bands. For instance, who would ever doubt that E.O. Pogson is anything other than a very competent musician. He is not alone. However, we wish that a fair sentence had been included in the Introduction to explain this. Do not let us magnify this though

On receiving a reference book one always looks to see what is said about something one knows. From this can be judged the worth of what one does not know. So, I quickly flapped to bands which would include my friend Alfie Noakes... yes, there he was! Having heard Billy Merrin play at Ramsgate during the summers just prior to World War II he was the next under the spotlight. He made more discs than we thought! (We have but one and never seem to see them around!) Rita Williams sang with him from time to time at Ramsgate, but we do not see her mentioned - she may not have recorded with him. Oscar Rabin (one of whose girl singers did not appear so attractive when seen close-up in the Public Bar). His band certainly did not play 'strict tempo' in public performances in the War years although reference is made that he did on records. We were present at a couple of performances where Kenny Baker played on trumpet, resulting in some very 'lively' numbers!

From the well-known, one would expect to see some obscure in the book. You will not be disappointed. Did you ever have a record by 'The Barnstormers' on Sterno and wonder who it was? The Carlton House Orchestra and feel that it reminded you of someone else you could not just put your finger on? Who was with Maurice Winnick on Panachord, (he was another of the bands who broadcast regularly late evenings during the 1930's). Reference is also made to long-defunct makes as Imperial, Coliseum, Dominion, Metropole, Duophone (we know a building with thousands of these under the foundations!!!), etc. etc. If you are a dance band fan; a student of record labels; a discography addict; having responsibility for books in a reference library, this is a book which you should purchase quickly while they are still available. E.B.

(Postage and packing 40p. per parcel (Maximum 12 - 15 records) inland only. Overseas at cost as I shall advise. I collect violin records: exchanges welcome.

1. Clement Manon- Le Reve HMV 032259 Near fine £1.50
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4. Hotter, Cantata, 'Ich habe genug' (Bach) Col. LX.1290-2 fine 0.80
5. Crooks, Lohengrin, In fernem Land/M'singer, Preislied, EJ133(side 1 not on DB) fine - offers
6. Pagliughi, Gazza Ladra, Deh ~~la~~ reggi/ Di Piacer, Parlo DFX.13 fine 0.50
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9. Inghilleri, Il Tabarro - two arias C.3772 fine 0.25
10. Amata/Gadski, Aida - Su dunque! Buff 2-054046 fine 0.75
11. Garden, Herod, Il est doux/Jongleur, Oh Liberté! Col. A5289 fine £3.00
12. Olczewska, Nur wer die Sehnsucht (Tchaikovsky)/Widmung (Schumann) E.534 fine 0.40
13. Schlusnus, Epiphany/Ständchen (Strauss) Decca/Pol. CA.8109 VG-Fn 0.30
14. Herschman, Jewish Songs. Col. DIX.3; DIX.6; DIX.7 - 3 discs Fine each 0.40
15. Michailova, Ave Maria (Gounod) HMV 23477 fine 0.25
16. De Luca/Galli Curci, Traviata, Dite alla giovine/Imponete. DB.1165 VG-Fn 0.15
17. Sembrich, The lass with the delicate air HMV 03704 fine 0.95
19. DUX, Morgen (Strauss)/Ave Maria (Schubert) Parlo Odeon. RO.20218 fine 0.65
20. Farrar, Romeo-Waltz (Gounod)/ Bl. G&T 33618. Sticking groove before voice VG-Fn £1.00
21. Sirota, Oon'Sannah Towket/B'rowsh Hasshono Zono 655 fine £1.75
22. Karl Zander, (Ger. actor) Totentanz (Goethe)/Hamlet Monolog Vox 5067 fine-offers
23. Korjus, Barber- Una Voce/Ah vous dirais-je C 2688 VG-Fn 0.20
24. Roswaenge, Freischutz - Durch die Walder DA 4418 fine 0.45
25. Huni-Mihacsek, Forza del Destino - Two arias Decca Polydor CA 8211 fine £1.35
26. Amato/Journet, Faust - A votre sante! Buff 2-034014 VG 0.35
27. Crabbe, Rubia (Crabbe)/ Jota (de Falla) Decca T.202 fine 0.65
28. Supervia, Dance No. 5 (Granados) /Granada (Albeniz) Parlo, Odn. RO.20130 VG 0.20
29. Caruso, Celeste Aida Pink 052224 fine 0.20
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43. Gigli, Manon Lescaut, Ah Manon/Ah non v'avvicinate DA 5411 fine 0.60
44. Crooks, For you alone/Because DA 1163 fine 0.20
45. Michailova, The Nightingale's Trill G&T 23442 VG 0.50
46. Norena, Carmen, Michaela's aria Parlo, Odn. RO 20181 fine 0.80
47. Fleta/Austral, Aida - Finale 2 discs 2-054131/2 fine £1.00
48. Franci, Otello, Credo/Era la notte DB 1154 fine 0.70
49. Melchior/Leider Tristan, Love duet D.1723/4 Near - fine 0.75

Records for sale by Raymond Glaspole - continued.

50. Schumann. Il Re Pastore. L'Amoro saro/ Figaro-Deh vieni	DB.1011	Near fine	0.15
51. Austral. O Divine redeemer / There is a green hill	D.1212	fine	0.20
52. Lehmann-Tauber, etc. Fledermaus- Finale Act.2.	Parlo Odn. PXO 1032	fine	0.50
53. Lappas. Celeste Aida / Gioconda	Col L 1762	fine	0.40
54. Scotti. Un Ballo. Eri Tu	Red G & T.052091 (1904)	fine	\$5.00
55. Seinemeyer/Dworsky. Faust - Prison scene	Parlo, E 10834	VG	0.20
56. Schiots. Morgengruss / Das Wandern (Schubert)	HMV X6312 (Dan.)	fine	0.75
57. Vallin. L'Amour Sorcier - two arias	Parlo, Odn. RO 20064	fine	0.60
58. Schumann. Morgen / Ständchen (Strauss)	Db.1010	fine	0.15
59. Schumann. Freundliche Vision / Wiegenlied (Strauss)	DB.1065	fine	0.20
60. Bernac/Poulenc. Statue de Bronze / Le Capelier / La Gloxinia	DA.4893	scarce	fine \$1.50
61. Souzay. Apres un reve/ En Sourdine	Decca M.604	fine	0.20
62. Farrar. Manon-Adieu notre petite table	Pink 033086	fine	0.45
63. Huguet. Dinorah - Shadow song	G & T 053073	VG+	0.50
64. Rethberg/Schorr. Meistersinger - duet	DB.1421	fine	0.45
65. Leider. Isoldes Liebestod	Db.1545	fine	0.50
66. Hesch. Faust- Kalb von Gold/ Im tiefen Keller	Dog Concert 3-42834/3	VG-Fn	\$4.00
67. Cavallieri. Mattinata / O Sole mio	Col. A 1434	VG	0.35
68. Demuth. Die Uhr (Loewe)/Wieder mocht ich (Liszt)	Dog Concert 4-42134/3	VG	\$1.50
69. Huguet / DeTura. Lucia-Varran0 a te	Red Pre-Dog 54341	FILM	VG-Fn 0.75
70. Caruso- Dreams of Long ago	02396	VG-Fn	0.15
71. O'Sullivan. Tosca-E lucevan / Pagliacci. Vesti la Giubba	Col. D 1546	fine	\$1.60
72. Schumann My Lovely Celia/ Pastorale (Lane Wilson)	DA 1416	Near	fine \$1.25
73. Erb. Im Abendroth / Uber allen Gipfeln (Schubert)	DA.4459	fine	0.20
74. Galli Curci. La Paloma / La Calasera	DA.1002	fine	0.20
75. Caruso. Elegie (Massenet) / Ave Maria (Kahn)	DK 103	VG-Fn	0.30
76. Ljunberg. Salome - Finale	D.1699	fine	0.50
77. Martinelli / Farrar. Carmen- Finale	2 discs Buff 2-034022/4	VG+	0.80
78. Memeth. Tode Stadt and Turandot arias	Decca Poly. CA 8190	fine	\$4.00
79. Ohms. Rosenkavalier arias	Decca Poly. CA 8108	fine	0.45
80. Barrientos. Pearl of Brazil - Gentil Angel	Col. 7183	fine	0.75
81. Borri. Segretto di Susanna - O gioia	2-053203	FILM	fine 0.60
82. Stracciari. Wally - T'amo ben io / Tosca - Gia di dicon venal	Col. X 320	fine	0.75
83. Stracciari. Pagliacci - Prologue	Col. D 1626	fine	0.25
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88. Bernac/Poulenc. Le Bastiare / Montparnasse (Poulenc)	DB 6299	fine	0.50
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90. Lehmann. Isoldes Liebestode / Du bist der Lenz	Parlo Odn. R.20122	fine	0.50
91. Pattiera. Carmen - Flower Song / Boheme-Che gelida manina	Parlo, E 10526	VG-Fn	0.60
92. Sammarco. Pagliacci- Prologue	Pink 2-052031	VG+	0.65
93. Alda. Madama Butterfly - Ancora un passo	7-53046	VG-Fn	0.50
94. Gluck. Comin' through the rye / Bonnie sweet Bessie	DA.228	Fine	0.25
95. Gluck. The brook / Hark! Hark! The lark	DA.238	fine	0.30
96. Gluck. Song of the chimes	Victor 64322	fine	0.15
97. Frascani. Samson - o Aprile / S'apre per te	Col. D 5519	fine	0.45
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Now in its third year of publication, every issue of Collecta contains at least 1000 78's for sale at all prices and of all types, from rare Jazz to Rock n'Roll; from Opera to Music Hall. In addition to the record sale, Collecta contains rare phot graphs and information about early recording artists and bands, discographical information and listings of early record labels. Many leading collectors and authorities contribute articles in their own sphere and Collecta is now internationally recognised by socieites and bodies involved in vintage records. Collecta is unique in its converage of all types of recordings and has subscribers in 25 countries. Published bi-monthly from 64 Bucknalls Drive, Bricket Wood, Watford, Herts WD2 7PN. Free sample copy sent anywhere in the world on request

WANTED

Paintings, etc. Dan Leno. An original Water Colour, nicely mounted and framed. Once in the possession of Johnny Danvers. Extremely Rare. Cannot send through the post. £50
 Sir John Clements. A drawing from about 1930's. Framed with the original price 10 gns. on the back. Cannot send through the post. £2.

Soundboxes. Selecta de Luxe in original box. 50p. plus 15p. post

etc. No name. Looks like a Pathe (but is not). 50p. plus 15p. postage

No name. Looks like the kind used on a portable. 50p. plus 15p. postage

Columbia. 50p. plus 15p. postage

No name. Number 728649. (Does this help?) 50 p. plus 15p. postage

'His Master's Voice' 50p. plus 15p. postage

Monitone Maestro 50p. plus 15p. postage

Needle Sharpener. 50p. plus 6p. postage

'His Masters Voice Volume Control' - about 1930's, in original box. Box is a little soiled. 50p. plus 20 p. postage

ANNA PAVLOVA. The next section consists of Anna Pavlova Memorabilia -

Photographs. Anna Pavlova with Mr. Charles Chaplin. Full plate. £1 plus 5p. postage

Anna Pavlova portrait photograph. Full plate. 50p. plus 5p. postage

Anna Pavlova with her husband Ivan Clustine. Taken during a dance of the 1920's.

Full plate 50p. plus 3p. postage

Anna Pavlova postcard photograph taken on her arrival at Yokohama. 4th. Sept. 1922

37½p. plus 2½p. postage

Anna Pavlova with her Japanese dancing tutor 1922. 37½p. plus 2½p. postage

Anna Pavlova with her Japanese dancing tutor. Different from above.

37½p. plus 2½p. postage

Anna Pavlova eating with chopsticks in Tokyo 1922. 37½p. plus 2½p. postage

Anna Pavlova with a Japanese family in a garden in Tokyo. 1022. 37½p. plus 2½p. postage

Anna Pavlova with a Japanese baby. 1922. 37½p. plus 2½p. postage

Anna Pavlova watching a Japanese artist at work. 1922. 37½p. plus 2½p. postage

Anna Pavlova dancing. I should say pre-1910 30p. plus 2½p. postage

Anna Pavlova dancing. I should say pre-1910 (different from above) 30p. plus 2½p. postage

Mourning Card. Anna Pavlova. In Affectionate Remembrance of Mme Anna Pavlova Age 45.

A fine black edged card, as sent out by her husband. She passed away in the Hotel des

Indes at the Hague.

£1. plus 3p. postage

Programmes. All large and containing many photographs -

Grand Gala Pavlova. Paris. 21. Juin. 1921 75p. plus 5p. postage

Pasteur- Charlotte Cushman benefit. 26. Jan. 1925 75p. plus 5p. postage

Pavlova Far-East performance. Nodate. 75p. plus 5p. postage

Pavlova. Tokyo appearance. Programme in Japanese. With photographs. 75p. plus 5p. post.

Pavlova. Programme of 1914 American Tour. 75p. plus 5p. postage

Pavlova. American Farewell Tour. Nice gilt cover. 75p. plus 5p. postage

Pavlova. Manhattan Opera House. 1920's. 75p. plus 5p. postage

thinner programmes than above -

Pavlova at the Queens Hall, London. 1920's. 50p. plus 5p. postage

Pavlova Souvenir programme. 50p. plus 5p. postage

Pavlova. Royal Opera House, Covent Garden. 1920's. 50p. plus 5p. postage

Pavlova. Royal Opera House, Covent Garden. 1920's. 50p. plus 5p. postage

Anna Pavlova. Royal Opera House, Covent Garden. 50p. plus 5p. postage

Anna Pavlova. Royal Opera House, Covent Garden. Imperfect copy. 25p. plus 5p. postage

Anna Pavlova. Saison Russe. Palace Theatre, London. 1910-1911. Odd page loose, but an interesting programme. 50p. plus 5p. postage.

Items for sale by Sydney Giles (continued)

Autographs. A Document giving Miss Jean MacIver Mackintosh the O.B.E. - SIGNED AND AUTOGRAPHED
IN INK BY HER MAJESTY THE QUEEN AND HIS ROYAL HIGHNESS PRINCE PHILIP. A very nice item
indeed. Very clean. £5 plus 10p. postage
Ballet Anna Pavlova Special Performance to Establish a Perpetual Memorial to the Great Dancer,
21st. February, 1931. 50p. plus 5p. postage
Books. "My Jubilee, or Fifty Years of Artistic Life" by Sims Reeves. A 1889 publication of the
great English Tenor, Sims Reeves. Should be in all book collections.

£2 plus 25p. postage
"Caruso" by T.R. Ybarra. The Cresset Press. A nice copy in clean dustwrapper. A book
rarely seen. £2 plus 25p. postage

"Enrico Caruso" His Life and Death" by D. Caruso. An ex-library copy, but good.
£1 plus 22½p. postage

"I Hear You Calling Me" by Lily McCormack. A fine biography of John McCormack which
is not often seen. £1.50p. plus 15p. postage

"My Heart and I" by Diana Napier Tauber. An ex-library copy in clean dustwrapper,
in fact a good copy. 62½p. plus 22½p. postage

"When Soft Voices Die" by Helen Henschel. A fine biography published 1944 on the
great baritone George Henschel. Fine copy. £1. plus 15p. postage.

Album of Newspaper cuttings of the Boston Opera Company about 1915. £2 plus 12p. postage.

WILHELM HEROLD. I have a limited supply of original oil paintings by the cousin of this great
Danish tenor, Harold Herold. £2 per painting plus 25p. postage

Dan Leno. An original ink sketch of this great Music Hall Star, done around the 1890's
nicely framed, will have to take a chance of having it sent by post, although I will
pack as carefully as possible. £6 plus 25p. postage

Three Framed Photographs with long autographed inscription, Sir Lewis Casson, Dame
Sybil Thondike and Clarkson Rose. £1 THE THREE ITEMS plus 25p. postage

Oddments Special Cineramic Kit. This is new and contains one large lens to put over the
projector lens plus six pairs of glasses. This gives a '3D Effect'. Nicely housed in
box. £1.25 plus 20p. postage

Fencing Mask. Nice condition. Would fetch £3 these days. 75p. plus 25p. postage

A Design for the Common Seal of the Worshipful Company of Coach makers and Coach-
Harness Makers of London by A. Willis of London, Engraver, 1910. This is nicely framed
Uncommon item. 85p. plus 15p. postage.

Bayonet, Pig-sticking type. 50p. plus 20p. postage

These items are offered for sale by Sydney Giles, 26, Manton Road, Brighton BN2 4FB.

A POSTAL SERVICE ONLY

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JASCHA HEIFETZ. Anyone interested in the formation of a Jascha Heifetz Society for the
collection and preservation of documents, records and memorabilia relating to the life
and career of Heifetz please contact Ronald Penn, 200, West 86th. Street, New York 10024 U.S.A.
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FOR SALE

15 PATHE HILL & DALE RECORDS OF SONGS, BANDS, ETC. also 5 MARATHON RECORDS COMPLETE IN
ORIGINAL COVERS AND IN VERY GOOD CONDITION. £4 THE LOT PLUS 30p. POSTAGE

WANTED

External horn gramophone, condition and type immaterial. Fair Price Paid.

WANTED URGENTLY

GRAMOPHONE HORN. ANY SIZE OR CONDITION WOULD BE ACCEPTABLE. GOOD PRICE GIVEN OR COULD
OFFER BLUE AMBEROL or BLACK AMBEROL CYLINDERS IN EXCHANGE.

LEON COWLISHAW, 3, HADEN HILL, WOLVERHAMPTON WV3 9PT.

Records for sale by Raymond Glaspole - continued

101.	Pertile /Franci	Otello-si pel ciel/ PERTILE- Una Furtiva	DB.1402	fine	0.40
102.	Piccaver/Angerer	Tosca duets	Decca Poly. CA 8026	fine	0.80
103.	Jeritza. Herod-	Il est doux/ Joan of Arc aria	DB.1041	fine	0.40
104.	Traubel. Isoldes	Liebested	Col. LX 945 (from set)	fine	0.20
105.	Anderson.Magic	Flute - In diesen heiligen Hallen/ O Isis	Parlo E.10574	fine	0.50
106.	Dal Monte. Lucia-	Regnava nel/ Fig.de Regimento - Convien....	Victor 6613	fine	0.65
107.	Dal Monte. Figaro-	Deh vieni / Wm.Tell -Selva Opaca	DB.831(acoustic)	fine	0.75
108.	Hatchard. Dinorah-	Shadow song/ Tom Jones - Waltz	Vocalion J-04111	fine	0.20
109.	Schorr. Meistersinger-	Sachs Monologue	D.1351	fine	0.30
110.	Schorr. Meistersinger	- Wahn Monologue	D.1734	fine	0.30
111.	Austral.Dutchman-	Senta Ballad / Spinning chorus	D.1517	fine	0.35
112.	Bettendorf. Dutchman	Senta ballad	Parlo.10080	fine	0.60
113.	Farrar / Homer. Madama	Butterfly - Flower Duet	Buff 054126	fine	0.45
114.	Granforte/Mislop. Boheme-	O Mimi/Forza-Solenne in quiet'ora	DB.939	fine	0.40
115.	Husch.Tannhauser-	Blick'ich /M.Flute-Ein Mädchen	Parlo. E.11046	VG-Fn	0.30
116.	Pertile. Mattinata /	Non t'amo piu	DA,1008	fine	0.30
117.	Pertile. Two songs from film	'City of song'	DA.1197	Scrubbed	VG- 0.15
118.	Zanelli. La Wally-	T'amo bien io/ La Spagnola	DA 526	VG-	0.20
119.	D'Aranyi. Chaconne	(Vitali)	Col.9875	fine	0.40
120.	Bauer. Aufschwung/Des	Abends(Schumann)	DB 2687	fine	0.30
121.	Mengelberg.Concertgebouw.	Leonora III Overture/ Ruins of Athens	Col.LX.129-130	Nr.Fn	0.40
122.	Mengelberg.Concertgebouw.	Symphony No.5 C Minor(Beethoven)	Telef.SK 2210-13	Nr.Fn	1.50
123.	Hambourg. Moonlight	Sonata (Beethoven)	D 66	VG	0.15
124.	Kubelik. Pierrot	Serenade (Randegger)	07951	fine	£1.00
125.	Pachmann.Etude 25/3,	Valse 64/2, Nocturne 27/2	DB 860	VG-Fn	0.50
126.	Pachmann.Waltz 64/1	Waltz 70/1	DA 761	fine	0.35
127.	Capet Quartet.	Quartet Op.132 (Beethoven)	Col. L 2332/6	FLM	fine £2.00
128.	Samuel. Fantasia in C /	Prelude & Fugue B Flat (Bach)	D 863	fine	0.20
129.	Samuel. Preludes& Fugues	in C Major / C Minor (Bach)	D 1196	VG-Fn	0.20
130.	Lamond. Pathetique	(Beethoven)	D 1188-9	VG-Fn	0.30
131.	Lamond. Appassionata	(Beethoven)	D 1278-9	VG-Fn	0.30

132. AN EXTERNAL HORN GRAMOPHONE "DULCEPHONE" Medium Size. In good order, Buyer collects £35.00

The foregoing are offered for sale by Raymond Glaspole, 31, Cavendish Road, Oxford OX2 7TN.

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COUNTRY MUSIC COLLECTORS

COUNTRY MUSIC COLLECTORS - Get your name on to our auction mail list. L.P.'s, 45s, 78s, books, folios, etc. THE OLDTIME COUNTRY MUSIC CLUB of CNANDA. 1421, Gohier Street, Saint Laurent, Quebec, Canada.

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FOR SALE or EXCHANGE

Collector has Vocals, Orchestral, Instrumental, Piano, Violin records available for sale or exchange.

Wants are vocals, especially Dux, Pareto, Midgley, Beddoe, Slezak, Crooks, Batistini, Vanelli, Pasero, De Angelis, Piccaver, Mason, John C Thomas, Tagliavini (Cetra), Lauri Volpi, etc.

McCormack's 'O Sleep' (single or double sided).

Please send details of what you have and your wants of items for sale or exchange.

D. Greenwood, 8, Halstead Green, Heptonstall, Hebden Bridge, Yorkshire HX7 7PE.

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W A N T E D

I am in need of a TOP for an Edison Bell Duplex. This model was developed in England and played 2 minute and 5 inch Concert cylinders. Can anyone help?

L. Trammel 1608 Ferrell Road, Chapel Hill, North Carolina 27514, U.S.A.

WANTED

WANTED

2-minute Pathe cylinder No. 60438 = Burt Shepard's Parody on 'Home Sweet Home'.
I would swop for another cylinder. T.Denne, C/o, 1, Acton Square, Sudbury, Suffolk.

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WANTED

WANTED

Wanted- Reproducer for Columbia Premier (20th, Century Loud Speaking) Graphophone. If not for Sale or Swop would appreciate loan for copying purposes. Have some Edison, etc. reproducers for swop. M. Tucker, 28, Meredith Avenue, Hornsby Heights, New South Wales, 2077, Australia.

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WANTED

WANTED

Any record of the tune "The Postcard March". I am also the Secretary of the Great Britain Postcard Club. We issue a bi-monthly magazine and hold meetings in London. If interested I'll send you details. Mrs. D. Brennan, 34, Harper House, St. James Crescent, London SW9

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THE COMMODORE SOCIETY presents the magazine 'Commodore' to its members. The Society takes its name from the Famous Commodore Grand Orchestra and is a Society for the enthusiast of light music on records. Write to Stuart Upton, The Commodore Society, 30, Foxley Gardens, Purley, Surrey CR2 2DQ for details.

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MORE RESEARCH

MORE RESEARCH

MORE RESEARCH

MORE RESEARCH

Michael Smith is compiling a list of the HMV-C series and has just the following blanks....
C251, C300, C301, C302, C371, C475, C622, C675, C736, C855, C856, C857, C858, C859, C904, C931, C969, C970, C971, C1106, C1151, C1201, C1213, C1272, C1372, C1381, C1383, C1430, C1431, C1432, C1434, C1441, C1445, C1446, C1449, C1464, C1465, C1504, C1569, C1570, C1621, C1629, C1634, C1683, C1701, C1755, C1901, C1926, C2058, C2244, C2586, C2636, C2761, C2762, C2786, C2826, C2830, C2866, C2967, C3076, C3077, C3134, C3506, C4238.

Please send all details to M. Smith, 29, Brockenhurst Close, Rainham, Gillingham, Kent ME8 0HG.

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WANTED

WANTED

WANTED

Wanted U.S.A. 78 rpm record catalogs from 1900-1955. Victor, Brunswick, Columbia, Decca, etc. etc. Have many old librettos and books on movies to trade, or will buy.

Mr. Al Doom, 486, 17th Street, Brooklyn, New York 11215, U.S.A.

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CORRECTION

CORRECTION

CORRECTION

In his book "cylinder records" the late Duane Deakins gave the address of the Kansas Talking Machine Company as 185, Delaware. However, I have several letter headings, invoices etc., which give the address as 425, Delaware. Loyd Davis.

* * * * *

WANTED

WANTED

WANTED

I am interested in buying or trading for anything related to the Kansas City Talking Machine Co., such as cylinder boxes, cylinders, etc. Loyd Davis, 4118, West 73rd, Terrace, Kansas 66208, USA.

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FIRST WORLD CONGRESS OF RECORDINGS

The Editor has received notice of this event from the City of Treviso, Italy which will discuss about records and papers delivered on relevant topics. Some of the topics include F. Shaliapin, Verdi's minor works, Wagner in L.P., Bel Canto lives again on records, Where is Jazz going? (!!), E. Caruso, Private Records. There will be staged at the same time exhibitions of rare recordings, gramophones, etc - and modern hi-fi equipment. The Congress will be held 11th - 18th, June inclusive. For further details write to The Secretariat, First World Congress of Recordings, C.so del Popolo 31, - 3110 Treviso, Italy.

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Wanted. 'Chopin's Berceuse played by Prihoda on Fonotopia. A. Sposato, 609, Fernery Drive, New Milford, New Jersey 07646, U.S.A.

studio through the stars chosen as being representative of the studio and what image it wished to project of itself. In each book we have a biography of each actress followed by a list of films which featured her (including those issued by another studio) in chronological order, giving the names of others in the cast and which rôles they played. Each book is like sixteen biographies in one cover. There are various ways in which this could have been achieved, but linking them with the name of the film company with which they were mostly associated provides a common theme, avoiding the production of mere encyclopaedias.

There are many various facts about the stars which one did not know previously, or had forgotten. One of the most striking is that Carmen Miranda had made over 300 records by 1939 (before she went to U.S.A.) presumably mainly for the Brazilian RCA. In Britain we remember her on record by a handful of Brunswicks, especially those having a picture label.

On the dustjacket each star is given a "sub-title" which would identify her personality; e.g. Linda Darnell - the china doll beauty; Dorothy Lamour - Manicured exoticism. Perhaps these titles originated with movie-ads.

Both are excellent compilations which will prove invaluable as reference books now or at any time in the future. We hope that Mr. Parish will write some more - about the heroes as well as the heroines.

WHY DO WE REVIEW BOOKS ON FILMS? The medium is close to sound recording of cylinder or disc in that it preserves memories. The media overlap in the small facets that old Vitaphone discs at slow speed are occasionally found in junkshops, etc., and that numerous of the filmstars did make recordings on cylinder or disc, including Rudolph Valentino and others who made only silent films and would not otherwise be heard today. Thus we may occasionally bring to your attention books of nostalgic or reference material on the medium of "film" or early radio. As a footnote, Vitaphone was not the sole experimenter in sound. I recall seeing a "short", which was made in Britain a few years before Jolson's epic, of Bransby Williams performing his famous character portrayal of the old man " 'is Pipe", (which he also recorded for acoustic disc). I must remember to discover who made it and tell you later.

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BOOK REVIEW by Ernie Bayly

'CHARLES E. IVES : Discography'

124 pages

Compiled by Richard Warren Jr.,

Curator the Yale Collection of Historical Sound Recordings, Yale University.

Price \$7.00 (but add postage outside U.S. and Canada) from, Yale University Library,
Publications Office, Box 1603A, Yale Station, New Haven, Connecticut 06520, U.S.A.

The Charles E. Ives Collection in the Yale University Music Library contains a copy of every known commercially issued recording by professional musicians of a work by Ives, except for "Yaddo I, 2." Ives, an American composer lived 1874 - 1954 and whose compositions included all types of music, orchestral, various instrumental, songs, marches and 'Americana', i.e. "Barn Dance", etc. The earliest known recording of any of his music is a private recording made in 1924, the next appear to be two tests made by English Columbia in London in 1933 and the next are some pieces recorded in 1934 for New Music Quarterly recordings. Although some intervening recordings were made by such as the C.B.S. Symphony Orchestra for radio programmes it seems that not until the late 1950's and 1960's that really commercial recordings as we know them were made. Thus Ives' work was not appreciated (by the major recording companies) until after his death and apart from radio broadcasts was not greatly disseminated.

As some works are known by varying titles, the variants are also included in the Discography which is compiled alphabetically under the titles of the music.

In 1968, Vivian Perlis, a Reference Librarian in Yale Music Library began recording on tape

interviews with persons who had known Ives, and a list is included. There is also an index of performers whose recordings are listed in the Discography with the reference number of each work. This Discography will be useful for students of music wishing to know what recordings of Ives music have been made and for anyone wishing to improve his knowledge or wishing to have a complete listing of Ives' compositions for I doubt if there is another published. This is a very useful addition to the world's printed matter on Music.

(I find only one small fault.... There is no picture of Charles Ives in the book!)

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RECORD REVIEWS

'RHAPSODY RECORDS'

by Ernie Bayly

= COLLECTION SERIES =

A review of this series of records was begun in our issue No. 18, October 1972.

RHA 6007. "THREE & A HALF CENTURIES OF ITALIAN OPERA" Like many other records in this series, there are ten 'tracks' to each side, making a formidable collection on each disc. The aim of this particular disc is to show the development of opera from c. 1600 when Jacobo Peri was composing to Wolf-Ferrari's 'Sly' which was produced in 1927. We will list the items upon this disc giving opera, composer, aria, artiste:-

1. Euridice (Peri): Funeste piaggie=Raffaele Gru. 2. Orfeo (Monteverdi): Tu sei morta=Giuseppe de Luca
3. La Donna Ancora e Fedele (Scarlatti): Se Florindo e fedele=Hina Spani. 4. Oedipus Rex (Saccinini): Elle ma prodigue=Leon Rothier. 5. Matrimonio Segreto (Cimarosa): Udite=Salvatore Baccaloni.
6. Barbiere di Siviglia (Rossini): Se il mio nome=Alessandro Bonci. 7. Puritani (Bellini): Suoni la tromba=Pasquale Amato & Oreste Luppi. 8. Favorita (Donizetti) Vieni Leonora=Mattia Battistini.
9. Crispino e la comare (Ricci): Io non sono piu l'Ametta=Maria Galvany. 10. Trovatore (Verdi): Di quella pira=Hippolito Lazaro. 12. Gioconda (Ponchielli) Suicidio=Rosa Ponselle. 11. Mefistofele (Boito) Fin da stanotte=Giovanni Zenatello & Adamo Didur. 13. La Wally (Catalani): Ebben ne andro lontana=Salomea Kruszelnika. 14. Fanciulla del West (Puccini): Or son sei mesi=Bernardo de Muro. 15. Pagliacci (Leoncavallo): Ballatella=Emmy Destinn. 16. Cavalleria Rusticana (Mascagni): Brindise=Edoardo Garbin.
18. Madame Sans-Gene (Giordano): Che m'ene faccio=Claudia Muzio. 17. Resurrezione (Alfano): Oh! no non crediate=Cesare Formichi. 19. L'Amore Dei Tre Re (Montemezzi) Son quarant'anni=Virgilio Lazzari.
20. Sly (Wolf-Ferrari): Non sono Buffone=Francesco Merli.

(No, I did not make a mistake, but discovered on playing the record that four items of side 2 are in a different order to that of the label and sleeve).

As so many of the discs in this series, (having ten per side) are taken from the American TAP series we assume this to be also, although our own listing of TAP is incomplete. TAP records of New York were first drawn to the attention of collectors in Britain by William Moran in Jim Dennis's "The Record Collector" of Nov/Dec. 1959. That being some 13 years ago, you might well have some of the discs now on 'Rhapsody' in their 'original' form, or on the other 'original' form of the Delta/Fidelio group because 'Rhapsody' seems to be drawing from both. That is no criticism, but bringing facts to your notice. One would do well to re-read Mr. Moran's comments because I for one echo most of his remarks. To this record in particular. The selections one hears are obviously taken from many sources and conditions of 78 rpm originals, some being acoustic and some electrical. As we remarked previously, this can be disconcerting. Because there is a very wide range of composers represented and a variety of voices one could listen to this disc straight-through. The electrical recordings have piano accompaniment and would seem to be private recordings taken at concerts, or tests. In this category are Rothier, Baccaloni and Lazzari, whose singing, although adequate reveals them to be late in their careers. I prefer some the acoustical records reproduced here. For instance, Amato and Luppi give an exciting rendering of the Puritani duet; Galvany shows her prowess as a coloratura in the Ricci aria

and Hipolito Lazaro ends side one with a very good 'Di quella pira' even though the early electrical recording makes the accompaniment sound a little 'thick'. Zenatello & Didur open side two in fine form with the Boito duet, but for me the male vocal honours on this side go to de Muro's singing of Or son sei mesi with its haunting melody from 'Fanciulla del West' - which we do not hear often; with Garbin in fine lyrical form for the 'Brindise' (Cavalleria) as my second male favourite! The sleeve notes hint that this latter is a 1907 recording. Both Destinn and Muzio sing well, but the recordings are a little 'distant' (which is a fault of the original recording) and the tone of the background would hint that the Muzio was originally a vertically-cut recording. Edward J. Smith, who compiled this collection, declares that his choice was somewhat arbitrary because of the wide scope possible. However, I think he has made a fair choice in presenting to us a mixture of well-known and lesser-known arias.

RHA 6008 "TWENTY COLORATURA SOPRANOS"

1. Frieda Hempel: Toreador (Adam) Ah vous dirai-je maman. 2. Gabriella Ritter: Il Re Pastore (Mozart) L'Amoro sara costante. 3. Elvira de Hidalgo: Las Hijas de Zebedeo (Chap) Carcelaras. 4. Selma Kurz Mignon (Thomas) Styrienne. 5. Maria Ivogun: Zauberflote (Mozart) Der Holle Rache. 6. Maria Galvany: Mirella (Gounod) Oh d'Amore. 7. Nellie Melba: Traviata (Verdi) A fors e lui. 8. Bernice de Pasquale: Linda di Chamounix (Donizetti) O luce di quest'anima. 9. Maria Barrientos: Sonnambula (Bellini) Sovra il sen. 10. Elise Elizza: Queen of Sheba (Goldmark) Sulamith's Cavatina. 11. Luisa Tetrazzini: Ballo in Maschera (Verdi) Saper vorreste. 12. Lilli Lehmann: Traviata (Verdi) Sempre libera. 13. Adelina Patti: Sonnambula (Bellini) Ah non credea. 14. Olympia Boronat: Puritani (Bellini) Qui la voce. 15. Suzanne Adams: Romeo et Juliette (Gounod) Waltz. 16. Maria Michailova: Lakme (Delibes) Bell Song. 17. Marcella Sembrich: Ernani (Verdi) Involami. 18. Rosalia Chalia: Stella del Nord (Meyerbeer) Barcarola. 19. Blanche Arral: Grand Magol (Audran) Allons, Petit Serpent. 20. Eugenia Bronskaya: Dinorah (Meyerbeer) Ombrà leggiera.

This is a formidable record which is perhaps only possible in retrospect for here are twenty of the world's sopranos gathered together in one package. They are culled from a variety of original makes of records, including, we suspect, some from vertically-cut. Would it be possible at this moment in time to prepare an L.P. disc of twenty of today's leading sopranos? Contracts would render it impossible. On a record sleeve it is difficult for the writer of the notes, in this case Mr. Edward J. Smith, to give an indication of the singers' careers. I feel that the writer does well in the space allocated, as he does for all the records in this series for which he writes. There is one general point relative to all in this series which originated as L.P. collections in U.S.A. Particular reference is given to the singers' appearances in the U.S.A. As the series is now being sold in Britain, we feel that the owners of Rhapsody records should have invited a British collector to substitute British (or if pertinent, European) references. No indications are given of the original 78 rpm recordings. This would not matter if all purchasers were in the category of collector possessing a complete run of James Dennis's "The Record Collector", or the very handy reference book "Unvergängliche Stimmen" by Kutsch & Riemens, or "Bauer". However, there are always 'beginners' who must be helped to gain knowledge, or enthusiasts of opera who just wish to dip into the past without being deeply involved. This series is excellent for these people as well as the avid collector, and all would be helped with the inclusion of original record number and date. Perhaps I write from the angle of an inquisitive collector who cannot remember all of the dates.

That was a relevant digression!! Back to the disc under review. Frieda Hempel opens with some fine variations upon a trite theme, the air of which is also used by children for a nursery rhyme. Here it is lifted well above that plane. Galvany & Kurz present us with some lovely singing. We were surprised that the Melba could not have been taken from an original in better condition. (This same aria is included on RHA 6012-but from a much better original!)

This comment does not belittle her singing prowess. In this collection we have some fine examples of singing (some of which are difficult to obtain in original 78 rpm disc form. Some of the singers, for example Boronat, Elizza and Bronskaya did little travelling outside their native lands and made few records - which is no indication of their talents or capabilities. Adelina Patti had begun her career in 1859 and when recorded at the age of 63 still had sufficient voice to leave impressive souvenirs of herself. We also have delightful singing from Chalia and Arral who both made cylinder recordings during the 1890's. If you wish to hear some fine examples of soprano voices of quality in a competent style not heard today, this is the record for you. If you are a collector of the original 78 rpm discs and lack, say, only one of these records, you would be advised to buy this L.P. for where could you equal the bargain price of less than £1???

RHA 6009 TWENTY GREAT FRENCH SINGERS OF THE 20th. CENTURY.

1. L. Escalais: Africaine (Meyerbeer) O Paradis. 2. Victor Maurel: Don Giovanni (Mozart) Deh vieni alla finestra. 3. Clothilde Bressler-Gianoli: Carmen (Bizet) Chanson Boheme. 4. Edmond Clement: Romeo et Juliette (Gounod) Ah leve-toi soleil. 5. Maurice Renaud: Roi de Lahore (Massenet) Promesse de mon avenue. 6. Pol Plançon: Philemon et Baucis (Gounod) Au bruit de laurds marteaux. 7. Blanche Arral: Manon (Massenet) A cours la Reine. 8. Hippolite Belhomme: Caid (Thomas) La Diana. 9. Charles Dalmores: Pagliacci (Leoncavallo) Vesti la giubba. 10. Jeanne Gerville-Reache: Samson et Dalila (Saint-Saëns) Mon coeur. 11. Ferdinand Anseau: Werther (Massenet) Pourquoi me revejller. 12. Marcel Journet: Ascanio (Saint Saëns) Enfant je ne veux en veus pas. 13. Lucien Fugere: Jaconde (Isouard) Romance. 14. Vanni-Marcoux: Hamlet (Thomas) J'ai pu frapper. 15. Cesare Vezzani: Dinorah (Meyerbeer) Air du Faucheur. 16. Emma Calve: Vivandière (Godard) Viens, avec nous. 17. Lucien Muratore: Traviata (Verdi) Dei miei bollenti spiriti. 18. Leon Rothier: Contes d'Hoffmann (Offenbach) Je me nomme Coppélius. 19. Georges Thill: Alceste (Gluck) Air d'Admete. 20. Paul Franz: Romeo et Juliette (Gounod) Salut tombeau.

We wonder why the ladies have only four representatives among the GREAT French singers, but cannot debate the point here. Blanche Arral gained a place on the previous record. Lesser-known are Mesdames Bressler-Gianoli and Gerville-Reache. The former sings a very spirited Carmen and the latter a fine version of the famous 'Mon Coeur'. It was unfortunate that both ladies died young. Emma Calve's voice had more than a three octave range and she continued singing into the 1920's, having made her debut in 1882. We presume that this recording is one of her 1919 Pathes, made when she was aged about 61, her age being unnoticeable on this disc. Among the men we hear the important singer Victor Maurel who 'created' Iago, Falstaff and Tonio. Clement is a brilliant lyric tenor who declined to sing rôles which he considered too 'heavy' for his voice, while the basso Pol Plançon could execute runs and trills more often associated with a coloratura soprano. Oral evidence suggests that many of the recordings on this disc are from vertically-cut originals. They have the 'dead-tone' of the early Pathes. That in which Fugere sings the lovely 'Romance' from Jaconde is announced, but the make of the Company is missing. It could have been so on the original. There are three electrical recordings included, which it is felt, should perhaps be left until the end of the disc, for it is disconcerting to have them intermingled with the quieter acoustic items. Of the electrical items it is pleasing that Georges Thill is included. His solo here is an excellent example of classic singing. Of Anseau it is claimed that he had one of the finest voices among the French tenors. Leon Rothier sang for 30 years at the 'Metropolitan' and here we are presented with an electrical recording which one imagines to have been privately made towards the end of his career. This is another interesting collection which includes some rarities as well as giving examples of fine singing of a wide variety.

We still have others in the 'Rhapsody' series to review, so will continue in our next issue. In the meanwhile, we list those we have, for you may wish to investigate the series for your-

self before that.

RHA 6010.20 Great Italian Singers sing Italian Songs. RHA6012. Nellie Melba
 RHA 6013. Celestina Boninsegna RHA 6014. The Golden Age of the Music Hall
 RHA 6015. John McCormack in Opera RHA 6016 Giuseppe Anselmi
 RHA 6017. Beniamino Gigli RHA 6019 Stars of La Scala 1890 - 1900
 RHA 6020. 20 Great Wagnerian Singers of the Twentieth Century.

(The gaps above indicate that we have not received these items)

Overseas readers interested in purchasing these records could no doubt obtain them from a specialist-shop like R.C.S., 17, St. Nicholas Street, Ipswich IP1 1TW, England.

* * * * *

O U R I L L U S T R A T I O N S

Most of our illustrations are explained in the text or are self-explanatory.

On page 104 we have 'An Important Note' from Messrs. Catesby's, a London Mail - Order store suggesting that the customer may not always be in the right!!

Commencing on page 160 we reproduce a leaflet showing the Zonophone models available in 1919. Zonophone was a subsidiary of the Gramophone Company (H.M.V.).

Saturn Records had coloured pictures of operatic scenes pressed into the playing surfaces - relevant to the selection on the record. We are grateful to Mr. Barnes who had one of his photographed for us to reproduce on pages 159 and 164. Who can tell us more of this Company and its repertoire?

Leonard Petts provided us with two pictures of a portable gramophone produced under the trade name of "Lion" whose trade mark was an obvious copy of the 'His Master's Voice' of Nipper looking into the gramophone horn. Who can tell us anything of this Lion company, which might be Belgian? See page 105.

Record companies had 'throw-away' leaflets to advertise their products as well as fully bound catalogues. On page 146 we show an example of an Edison card from 1904, which was sent to us by Tony Benford.

Commencing on page 147 we reproduce a supplement from American Brunswick Records to show what was popular with the Company at that time, through the major part of 1931.

Fifty and more years ago Miss Briggs was a cartoonist. In her cartoon "The Talking Machine" which we have on page 145 and which dates from 1922, she reminisces to give us a scene in a 'penny arcade' in the early days of the phonograph. Although Miss Briggs illustrates the scene somewhere in the U.S.A., we assume that something very similar could have been seen in many major cities in many other countries. We have seen faded pictures of arcades and fairgrounds in Britain - and Miss Briggs has captured the atmosphere. Incidentally, we do not know of any recording having been made by Miss Lottie Collins. If there were, we have not heard of any surviving. We always assumed that she died just a little too early. She might have been impersonated, just as in the same way that Albert Chevalier, the British Music Hall artist says in his memoirs published in the 1890's that he came upon imitations of himself in an arcade in a seaside resort.

Miss Margaret Cooper was a 'popular entertainer at the piano' prior to World War I who made numerous recordings for the Gramophone Company (H.M.V.). On page 117 we show both sides of a postcard one of which shows Miss Cooper (advertising a Chappell) as she would appear when performing, while on the reverse she declines an invitation. She says that she will "be at the Palace". We assume this to mean the Palace Theatre in London - unless of course she meant that she would be at Buckingham Palace entertaining the Royal Family !! It is unfortunate that the surface of the card was poor, causing the writing to become indistinct.

"We have had this on display for some time, and I have yet to find out who wrote it. Really it should have a wider circulation, and with that in mind I offer it to you for publication."

With my best wishes, Arthur H. Sanders

"The Musical Museum", Deansboro, New York 13328, U.S.A.

THE GRAMOPHONE AT FOND-DU-LAC

Now Eddie Malone got a swell grammyfone to draw all the trade to his store;
An' sez he: "Come along for a season of song, which the like ye had niver before."
Then Dogrib, an' Slave, an' Yellow-knife brave, an' Cree in his dinky canoe,
Confluated near, to see an' to hear Ed's grammyfone make its dayboo.

Then Ed turned the crank, an' there on the bank they squatted like bumps on a log.
For acres around there wasn't a sound, not even the howl of a dog.
When out like a spell on that auddyence fell the voice of its first grammyfone.

"Bad medicine !" cried Old Tom, the One-eyed, an' made for to jump in the lake;
But no one gave heed to his little stampede, so he guess he had made a mistake.
Then Roll-in-the-Mud, a chief of the blood, observed in choice Chippewayan:
"You've brought us canned beef, an' it's now my belief that this here's a case of 'canned man'."

Well, though I'm not strong on the Dago in song, that sure got me goin' for fair.
There was Crusoe an' Scotty, an' Ma'am Shoeman Hank, an' Melber an' Bonchy was there.
'Twas silver and gold, an' sweetness untold to hear all them big guineys sing;
An' thick all around an' inhalin' the sound, them Indians formed in a ring.

So solemn they sat, an' they smoked an' they spat, but their eyes sort o' glistened an' shone;
Yet niver a word of approvin' occurred till that guy Harry Lauder came on.
Then hunter of moose, an' squaw an' papoose jest laughed till their stummicks was sore;
Six times Eddie set back that record an' yet they hollered an' hollered for more.

I'll never forget that frame-up, you bet; them caverns of sunset agleam;
Them still peaks aglow, them shadders below, an' the lake like a petrified dream;
The teepees that stood by the edge of the wood; the evenin' star blinkin' alone;
The peace an' the rest, an' final an' best, the music of Ed's grammyfone.

Then sudden an' clear there rang on my ear a song mighty simple an' old;
Heart-hungry an' high it trilled to the sky, all about "silver threads in the gold."
'Twas tender to tears, an' it brung back the years, the mem'ries that hallow an' yearn;
'Twas home-love an' joy, 'twas the thought of my boy. . . an' right there I vowed I'd return.
Big Four-finger Jack was right at my back, an' I saw with a kind o' surprise,
He gazed at the lake with heartful of ache, an' the tears irrigated his eyes.
An' sez he: "Cuss me, pard! but that there hits me hard; I've a mother does nuthin' but wait.
"She's turned eighty-three, an' she's only got me, an' I'm scared it'll soon be too late."

* * * * *

On Fond-du-lac's shore I'm hearin' once more that blessed old grammyfone play.
The summer's all gone, an' I'm still livin' on in the same old haphazardous way.
Oh, I cut out the booze, an' with muscles an' thews I corralled all the coin to go back;
But it wasn't to be: he'd a mother, you see, so I - - slipped it to Four-finger Jack.

UNCLE JOSH - CAL STEWART RECORDS by John A. Petty

Around the turn of the Century, "Uncle Josh" was a household word in the United States and Canada. Records by the lovable Cal Stewart who created the imaginary character "Uncle Josh" were in great demand throughout the first quarter of the century and almost every record company that plied the U.S. market, issued at least a few "Uncle Josh" selections. The late Fred Hager, a friend and business partner of Stewart's wrote, "It was said that where there was a library of fifty records two of them were Cal Stewart's."

Although Stewart created "Uncle Josh Weathersby" and the various other citizens of "Pun'kin Centre", he was indebted to Denman Thompson of West Swanzy, New Hampshire, who wrote a four act play, "The Old Homestead" and who played the character of "Uncle Josh Whitcomb" in his own production. Stewart was an understudy of Denman Thompson and doubtless adopted the idea of "Uncle Josh" from the rural character in "The Old Homestead". According to Fred Hager, it was at a performance of the play that Thomas A. Edison discovered Cal Stewart and invited him to make a recording. This initial encounter with Edison may have taken place as early as the mid-1890s but the first year that the Edison catalog offered Stewart's cylinders was in 1898. Tim Brooks of Elmhurst, New York, however, owns a Berliner disc No. 690 "A Talk By Happy Cal Stewart" with the date 9th. July, 1897, inscribed as the date of recording. It is safe to say that Stewart's recording career began in the late 1890's and by the turn of the century, he was well established as a popular recording artist.

There are 120 different songs and skits in the "Uncle Josh"- Cal Stewart series. In a few titles, Stewart was the composer, but did not make the record. Three titles were made after Cal Stewart died, which he did not write. Byron G. Harlan recorded these three and the scripts were probably written by Fred Hager.

Most of the 120 titles were recorded by Columbia, Edison and Victor, but a few titles are found on records of the smaller companies which cannot be found elsewhere. Zon-O-phone issued a seven-inch disc by Stewart of the famous Len Spencer skit "Arkansas Traveler". Another rarity is a Reed and Dawson cylinder "Jersey Sam, the Farmer's Man".

A few of the titles have never been found on records and those songs and skits are:

- | | |
|---------------------------------------|---|
| 1. Laughing Song (Edison 2-min. 4004) | 6. U.J. at the Statue of Liberty |
| 2. U.J. at the Weather Bureau | 7. U.J.'s Remarks on the Spanish Question |
| 3. U.J. in an Auction Room | 8. New Parson at the Darktown Church |
| 4. Uncle Sam to George | 9. Difference Between a German and Irish Picnic |
| 5. U.J. in a Police Court | by Stewart & John Kaiser, Zono. 5911 |

A title in which there is some question is "My Mother-in-Law" on Zon-O-phone 5507. It was probably also issued on Oxford 5507. The title sounds like a Bob Robert's record, but it appeared on a bid-list with Stewart listed as the recording artist.

A list of the 120 titles follows. In order to conserve space, the titles are abbreviated. The name "Uncle Josh" would form a part of many of them. However, anyone desiring more information or who has information pertinent to share on Stewart record issues, may write to the author at Box, 881, Gilkey, North Carolina 28141, U.S.A.

Hen Roost Club	Laughing Song	Bunco Steerers	Buys Victrola	On the Radio
Laughed Wrong Time	Monkey on String	Fire Department	Buys Automobile	Signs of New York
Political Meeting	Moving Day	Honey Bees	Housekeeping	Patent Rat Trap
Arkansas Traveler	Moving Pictures	Insurance Co.	In the Subway	Plays Golf
Baptism- H.C. Ch.	Opera at P. Centre	Labor Union	Kitchen Stove	Plays Santa Claus
Busy Week at P.C.	Pick 'em up Silas	Lightening Rods	Takes the Census	On the Ohio
Chautaugua at P.C.	Possum Supper	U.J. & Sailor	Wedding	Arrival in N.Y.
Christmas at P.C.	P.C. Railroad	School Directors	Barber Shop	Barn Dance

County Fair at P.C.	Revival Meeting	U.J.& Soldier	Cafeteria	Birthday
Deacon Coopley's	Show Troup at P.C.	Baseball	Department Store	Huskin Bee Dance
Daily Paper at P.C.	Ragtime at P.C.	Camp Meeting	Chinese Laundry	Courtship
Eclipse at P.C.	Cy Pett,Brooms	Ananias Club	Photo taken	Invites city folk
Evening Time	Sun.Sch.Picnic	Raines Law	Police Court	Letter from Home
First Day April	There ain't a word.	Skating Rink	Auction Room	New Year's Pledge
Fourth of July	Three Owls	Delmonico's	In Society	Spanish Question
Ground Hog Day	Threshing Time	Bug House	Grangers	Rheumatism
I Laughed	Ticklish Reuben	At the Circus	U.J.Keeps House	2nd Visit to N.Y.
Old but tough	Town Topics at P.C.	Bicycle	At the Dentist	Trip to Boston
Wants Graphophone	Train time at P.C.	Coney Island	At the Museum	Fifth Avenue Bus
Jersey Sam	Uncle Sam to Geo.	Steamboat	At the Opera	Troubles - Hotel
Jim Lawson's Hogs	Village Gossips	Statue of Liberty.	Street Car	German - Irish Picnic
War Talk at P.C.	Stock Exchange	Airplane	Decoration Day	Jim Lawson's HossTrade
Last Day of School	When Circus Comes	Weather Bureau.	On Automobile	Hoosier Hollow
Laughing Coon	Billiken	White House	New Parson	Uncle Josh and Aunt Nancy in N.Y.

Though "Uncle Josh" appears on a maze of record labels, Stewart only recorded for about a dozen companies: Berliner, Columbia, Edison, Emerson, Federal, Lambert, Leeds, Pathe, Victor, U.S. Everlasting, and Zon-O-phone. Most of the other labels were made from matrices of these companies, particularly Columbia, Emerson and Leeds which issued a variety of discs such as Oxford, Harmony, Standard, Puritan, Medallion, Silvertone, Diva, Nassau, Imperial, Grey Gull and Radiex to name just a few.

Cal Stewart was born near Charlotte Court House, Virginia in 1856, the son of William Stewart and Helen Douglas Stewart, natives of Scotland. He married Rossini Waugh of Tipton, Indiana. According to a story told by Billy Murray to Jim Walsh of Vinton, Virginia, "Stewart and the quartet were recording 'Train Time at Punkin Center' for one of the companies...he thought it was Victor, when he saw that Cal looked ill. Cal lost his balance, lurched forward... They learned later that Stewart had suffered a light stroke of paralysis". In mid-October, 1919, Stewart was on his way from Chicago, Illinois to Tipton, Indiana when he became critically ill on the train. He died on 7th December in Cook County Hospital, Chicago of a brain tumor and was buried the next day in Fairview Cemetery in Tipton. A bold granite cross marks his gravesite with the simple inscription on the base - "Cal Stewart, Your "Uncle Josh."

(For technical reasons the photograph of Cal Stewart must await the next issue of the mag.)

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DOWN MEMORY LANE by TOM DENNE

About 1902, the Coronation Year of King Edward VII, a low lying part of Benfleet near to Southend - on - Sea, known as Canvey Island came into the news as a holiday resort. It was claimed to have a climate equal to the south of France and a very exhaustive "history" of the Island was published under the auspices of the Developer, who was perhaps the pioneer of land tycoons.

This part of Essex situated on the Thames estuary, which only becomes an island at high tide, apparently has quite a colourful past. In the reign of Charles II a wealthy haberdasher of Cheapside, London, one Joas Croppenburg, Dutch by birth, became involved with Sir Harry Appleton, the island's owner, in a reclamation scheme to keep out the sea. Accordingly a celebrated Dutch engineer named Cornelius Vermuyden was brought over from Holland together with an army of workmen, and thus, as the years went by, a considerable Dutch colony became established. The illustration on page 158 is one of many in this sixty page promotion, the

florid pipe dream which disintegrated with the coming of World War I. After dwelling upon an aquarium, a "Welcome Club", a "large Concert Hall", a "Spacious Circus" with underground "caves and grottoes" shortly to be erected, one is taken for a trip on a "Mono-Metal Tramway" (horse drawn) said to traverse a distance of three miles under cover in the "Winter Garden". The booklet goes on - "We now arrive at a spacious cross-section of this wonderful edifice and amid another galaxy of flowers, we discover a fancy bazaar with all the usual varied attractions and enter the refreshment rooms and have a cup of tea or other light repast as may suit the palate, to the musical accompaniment of musical phonographs" ! The machine sketched in the drawing is certainly meant to be the Edison Concert model with adjustable floor stand supporting the horn.

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LETTERS TO THE EDITOR

Dear Mr. Bayly,

May I be allowed to suggest that Mr. Fabrizio has rather missed the point of the spoken announcement (see T.M.R. for December, 1972)?

Quite simply the point is (or was) this: The phonograph and gramophone were not new in bringing musical entertainment, "canned", into the home. People had had barrel organs and musical boxes for years. But the Talking Machines actually talked. And in order to display this talent, while they were still a novelty, the records began with spoken announcements; something the pianola, barrel organ or musical box could never do. The announcements were not, surely, for identification, since the records were numbered, and catalogues were available?

As regards the "social phenomenon" aspect, I myself, find that the most interesting thing is hearing how English was spoken at the turn of the century. Perhaps you will allow me space to give one instance of this? On W.H. Berry's early Columbia cylinders, the word "by" as spoken in "....sung by W.H. Berry...." is pronounced "be", just as today one sometimes hears "my" pronounced "me". I believe I am correct in saying that Mr. Berry spoke his own announcements.

Yours faithfully, Edward Murray Harvey

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The 78 Record Exchange, 9, Lower Hillgate, Stockport SK1 1JQ

Dear Mr. Bayly,

Just a note to give you our new address to which all correspondence to us should now be addressed. As you were aware, our previous premises were due for demolition as part of a "redevelopment" scheme.

May we use your magazine to announce that we are now in much bigger premises and that we buy and sell records of every kind (78's, 45's and L.P.'s - with the accent on L.P.'s) and that there are many thousands of 78's on view.

I would also appreciate it if you could state that we also buy old cine films (9.5 mm and 16mm silent); Magic Lantern Slides; Old Picture Postcards and Cigarette Cards.

Best Wishes, Bill Kloet.

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Dear Sir, In between collecting shellac discs and reading about them I often wander into by-ways. For instance, on page 94 of your December issue I read an interesting programme of a concert, mainly by a quartet of singers. Now there is extant a disc of a saxophone sextet playing the famous quartet from "Rigoletto" but can any of your musicologist readers explain

to me how a quartet of vocalists can sing the equally famous sextet "Chi Mi Frena" from Lucia di Lammermoor? It seems to me that some of the harmony would be missing unless members of the "Festival Chorus" stepped forward, and if so, they deserved a credit.

Sincerely Yours,
Frank Lord

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Dear Ernie, How very kind of you to send us a copy of your 1904 G&T Catalogue reprint. We are both agreed that it is quite superb and the problems you mention scarcely noticeable.

It was fascinating for me to see this for the first time and how tantalising to see all those wonderful records freely available at ridiculously low prices. (Yes I do realise that at the time it was quite a price). At least we do have some of the discs listed and must consider ourselves very lucky and fortunate. Nevertheless it is difficult not to regret that one is missing this record or that - Mei-Figner's "Fior che langue" is one of my chief yearns - but there are quite a few by other singers.

The Galvany 'ad' is also very interesting especially as it is the first decent photo I've seen of her. We have one in our collection of photos, but she looks awfully depressed and not at all like the light coloratura should appear!

Meanwhile our renewed thanks for your kindness in sending us the much appreciated reprints.

Every Good Wish,

Yours ever,
Vivian Liff

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Dear Ernie,

Your reprint of the Red G&T catalogue arrived today and I hurry to congratulate you on a truly splendid job. I think it is the best reproduction of its kind that I have ever seen. Furthermore there are a number of details in its pages which were, to me at least, hitherto unknown. I had no idea, for example, that Nikolai Figner was once a Lieutenant in the Imperial Russian Navy!

Best wishes and thanks,

From,
Michael Wyler

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EDITOR'S INTERJECTION. I have very recently had the opportunity to see the 1905 Red G&T catalogue. But while it lists a few more records it is a very tawdry production compared with that of 1904. It is a mere six inches square and although it has pictures of the artists, it lacks notes and is in very small print. I feel pleased that I saw the 1904 first, for had I seen the 1905 and reproduced it and later seen the 1904 I should forever have grieved over my bad luck!

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Dear Ernie Bayly, Many thanks for the December, 1972, issue of the 'Talking Machine Review'. I am afraid that I must take exception to your advice on page 89 that readers may obtain a reproduction of the Gas Shell Bombardment record on the Argo set "The Wonder of the Age". The original recording is grossly misrepresented on this L.P. and I would not recommend it to anyone. Incidentally the recording of Sir Arthur Sullivan in the same set

has also been tampered with - and who knows what else? I would rather refer to this set as "The Disappointment of the Age" !

With kind regards,
Sincerely, John McKeown

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Dear Mr. Bayly,

Unfortunately I have the most disagreeable task of informing you of the death on 5th. February of John Lath Weldon, 12. Westcliff Gardens, Margate, a well-known collector probably known to you personally, or through correspondence, he was certainly a subscriber to The Talking Machine Review.

He was also one of that fast vanishing band of collectors who bought those turn of the century operatics straight off the shelf at the local shop, as they were issued. I remember him telling me only last year how he bought his first Caruso at the age of eleven, and how that particular record was still in his collection.

A gentleman who devoted so much energy to our chosen hobby deserves a salute in your columns to mark the sad occasion of his death, the fact that he was lucky enough to have the time and the necessary money to indulge, does not detract from his achievements.

Yours faithfully,
Jack Millar.

Editor's note: Although I never met Mr. Weldon, we often corresponded on very friendly terms, and judging from the enthusiasm shown - even somewhere towards the end of 1972, I always imagined him to be a much younger man. Although our correspondence was irregular, it has been over some ten years - so I shall miss seeing those neatly addressed envelopes with the Margate (or latterly 'Thanet') postmarks coming through my door.

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Dear Mr. Bayly, I was very much pleased with the article about some of the "off brand" talking machines and records made by Columbia. Possibly I can add a little to the story. In or near the year 1920 I bought a small internal horn machine which had no name, but I later learned that it was a Harmony, but the strange part of it was, the turntable had the $\frac{1}{4}$ -inch pin instead of the larger button for Standard or the still larger one for Harmony. I later obtained a Standard with the morning glory horn, mine was red, you had a choice of red or blue. As Standard records were obsolete, I wrote to Columbia and asked them to send me a turntable like that on my internal horn machine. They sent me a very indignant letter stating that at no time did they have any connection with the Standard Talking Machine Co. of Chicago. And of all the Standard, Harmony, United and Aretino machines that I have seen, I never saw another turntable made to fit the regular records.

I can remember that in the early teens Standard machines were given as premiums by department and general stores, I can't remember that anybody ever bought one. Most of the internal horn machines used a motor with two steel plates for a frame, while most of the open horn machines had a cast iron frame motor exactly like Columbia. Somehow I had been given the address of the Consolidated Talking Machine Company in Chicago, so I used to send to them for anything that I needed.

On 23rd. April, 1932, I received a postcard stating that the entire stock was sold at auction on 3rd. March, 1932, and that Walton Phono Repair Shop, 2211. W. Walton Street, Chicago, would care for all my wants. This was run by a man who had been in charge of the repair department for 13 years. I never had occasion to send for anything, and do not know if they are still in business; probably not.

When I have time, I plan to send you close-up pictures of the various labels. I have at

least four different Standard, two or more Harmony, one United and one Aretino. A friend in New Hampshire has still a different Standard. I am trying to find a Standard seven-inch disc for my open-works Standard machine, it is a very interesting machine. (Can we have some pictures, general views & close-ups to print in this magazine for all our friends to see? If so, it would be better if you could send the negative-films, then the printer can make his prints how it best suits him. —Editor)

And in regard to Columbia and cylinder records and machines, they were supposed to have gone out of the cylinder business about 1908, but I am sure they made Indestructible records for Sears Roebuck (Oxford) and Montgomery Ward (Lakeside) well into the twenties, and probably made machines as well. I have the essential parts of a Columbia cylinder machine which is a combination 2 and 4 minute. I never saw another like it. (Get your Camera busy please —Editor!)

Yours truly,

Leslie I. Hatt

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Dear Mr. Bayly, I enclose a cartoon which is the work of Clare Briggs who was a famous American cartoonist. I thought you might like to print it and I hope you can work from my Xerox copy. You will note that the cartoon is dated 1922 beneath Briggs' signature. It is from a series titled "The Days of Real Sport", and they were nostalgic; in other words, the cartoon, even in 1922, looked back to the "good old days". Equally important to us, the cartoon gives us a glimpse of the "penny arcades" where those unable to buy phonographs or records could listen to them, just as the 'juke box' plays a similar rôle in these times.

Sincerely, Frank Adams.

(The cartoon is reproduced opposite = Editor)

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Dear Mr. Bayly,

The recording of Edison records (genuine Thomas Alva Edison cylinder and disc styles) is neither mechanical nor electrical in its method, but is MAGICAL, in the same way as the reception of sound by the human ear is neither mechanical, nor electrical, but is likewise magical. This realisation, of course, makes the Edison method of recording a close secret, since the efforts of magicians are always maintained a close secret at all times. Mechanical details are strangely out of place in describing the Edison perfected cabinet style cylinder and disc phonographs and most durable and unbreakable records of each type means the quality is permanent.

Edison Phonographs (Cylinder and Disc Types): The reproduction of sound upon an Edison phonograph is the finest reproduction of sound the world will ever know. The fidelity is absolute. The first cylinder sound reproducing instrument in the world was an Edison (1877) and the first disc sound reproducing instrument was an Edison (1878) and were styled as Edison cylinder and disc phonograph respectively.

Yours faithfully,

William Pearson

* * * * *

Y O U R E D I T O R A P O L O G I S E S

Having become late with the February issue and having decided to make a double issue I had no idea what conspiracy Fate had prepared for me . . . A 'chesty-cough-type-flu' which has kept me at home from work for the major part of April. A good lady volunteered to help, but she & husband & children fell ill too. Thus it was back to me to do the best I could - though I feel great disappointment that you have had to wait so long for a magazine. Ernie Bayly.

SUPPLEMENT TO RECORD CATALOGUE

EDISON
GOLD MOULDED
RECORDS

 THOMAS A. Edison

EVERY Edison

Phonograph
and every Edison Record
and Blank is sold by the
National Phonograph
Company under restriction
and the price at which such
Phonographs, Records, and
Blanks are to be sold,
and as to the removal or
change in whole or in

part of the serial
numbers on such
Phonographs. Any vio-
lation of such restriction
terminates the right to
use and sell the Phon-
ograph, Records, and Blanks
and any subsequent use or
sale of such Phonographs,
Records, or Blanks is
an infringement of the
Edison Patent.

NATIONAL PHONOGRAPH CO.
ORANGE, N.J., NEW YORK, CHICAGO, SAN FRANCISCO,
LONDON, PARIS, BERLIN, BRUSSELS

FORM 582.

NEW EDISON GOLD MOULDED RECORDS
FOR OCTOBER, 1904

AMERICAN SELECTIONS.

Edison Gold Moulded Records are made only in Standard Size. Both Standard and Concert Records may be ordered from this List. Order by Number, not by Title. If Concert Records are wanted, give the Number and Letter C.

- 8800 Ballet Music from Coppelia (Delibes) Edison Concert Band
8801 Con Clancy's Before Election Speech Len Spencer
Descriptive of a ward political meeting, and introducing a drum
corps, brass band and other incidental effects.
8802 Star of My Life (Corliss) W. H. Thompson
Sentimental song with orchestra accompaniment.
8803 One Heart One Mind (Strauss) Albert Benzler
Polka Mazurka, bell solo with orchestra accompaniment.
8804 Teasing (Von Tilzer) Coon song, orch. accom. Bob Roberts
8805 Battle Cry of Freedom (Root) Harlan and Stanley
Rallying song, tenor and baritone duet with orchestra accompani-
ment, introducing cheers, bugles and drum corps effects.
8806 In the Valley of the Sunny Joaquin Harry MacDonough
Descriptive song with orchestra accompaniment.
8807 Dreaming on the Ohio (Brill) Edison Male Quartette
Descriptive song and quartette chorus with orchestra accompaniment.
8808 Seminole (Van Alstyne) Harry Tally
Indian ballad, by the writers of "Navajo," with orch. accom.
8809 Wilhelmina Waltzes (Hall) Edison Military Band
Recorded at a slow tempo for dancing.
8810 Down Where the Sweet Potatoes Grow Collins & Harlan
Coon male duet with orchestra accompaniment.
8811 Sweet Sixteen Waltz Bohumir Kryl
Cornet solo with orchestra accompaniment.
8812 Cupid's Arrow (Eno) Banjo solo, orch. accom. Fred Van Epps
8813 Sylvie (O'Connor) Byron G. Harlan
Sentimental song with orchestra accompaniment.
8814 What Colored Eyes Do You Love? (Jerome) Miss Nelson and Mr. Stanley
Contralto and baritone duet from "The Royal Chef," orch. accom.
8815 Selection from The Royal Chef Edison Concert Band
Introducing "Let Me Go Back," "It's a Way They Have
in Chicago," and "Old Mother Goose."
8816 It's Great to be Crazy (Bowers) Arthur Collins
Comic song from "The Maid and the Mummy," with
orchestra accompaniment.
8817 Eye and Bye You Will Forget Me MacDonough & Biehling
Sentimental male duet with orchestra accompaniment.
8818 My Old Kentucky Home (Foster) Edison Concert Band
8819 Does You Love Me as You Used to, Miss Jane? (Smith) Collins and Harlan
Coon male duet with orchestra accompaniment.
8820 I Fell in Love with Polly (Carle) Harry MacDonough
Serio-comic song with orchestra accompaniment, from
"The Maid and the Mummy."
8821 She Was a Good Old Soul (Morse) Frank C. Stanley
Descriptive song with orchestra accompaniment, by the
composer of "Dear Old Girl."
8822 Bridal Tour Overture (Enhaes) Edison Symphony Orchestra
8823 Old Black Joe (Foster) unaccompanied Edison Male Quartette
8824 Here's My Friend (Snyder) Bob Roberts
Coon song with orchestra accompaniment.
8825 Royal Italian March Edison Military Band

CONCERT

10-in.—\$1.00

10102 Just a Wearyin' for You
(Stanton-Jacobs Bond) Contralto
With String Quartet and Piano

Marie Morrissey

Coming Home (Wilnot-Willeby)

Contralto With String Quartet and

Piano Marie Morrissey

10-in.—\$1.50

15088 Don Giovanni—Serenata
(Standchen) (Act II) (Mozart)
Baritone in German **Frederich Schorr**

Czar und Zimmerman—Sonst

spielt' ich mit Scepter (In Child-

hood I Dallied) (Lortzing) Baritone

in German **Frederich Schorr**

10-in.—\$1.00

10100 Mighty Lak' a Rose (Stanton-Nevin)
Violin Obligato by Fredric Fradkin

Soprano **Florence Easton**

Sing Me to Sleep (Bingham-Greene)

Violin Obligato by Fredric Fradkin

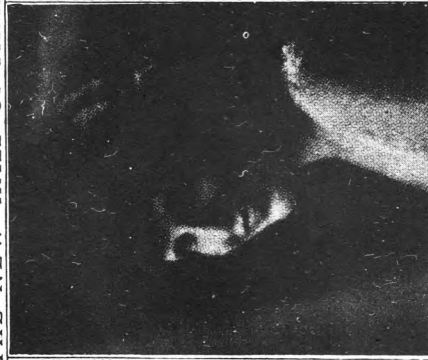
Soprano **Florence Easton**



FLORENCE EASTON

Prima Donna of the Metropolitan Opera Company, provides a rare musical treat in her interpretation of the popular American home songs, "Mighty Lak' a Rose" and "Sing Me to Sleep."

THE NEW HALL OF FAME



MARIE MORRISEY
Contralto

Introducing on

Brunswick Records

Exclusively

Marie Morrissey
Minneapolis Symphony Orchestra
Frederich Schorr



HENRI VERBRUGGHEN

Henri Verbrugghen, Conductor Minneapolis Symphony Orchestra. A famous Conductor and a world-known Orchestra.

INSTRUMENTAL

10-in.—\$1.50
15089

Waiaata Poi (Hill)

Henri Verbrugghen, Conductor
Minneapolis Symphony Orch.

Melodrama From "Piccolino",

(Guiraud) Henri Verbrugghen, Cond.

Minneapolis Symphony Orch.

10-in.—75c
2677

Medley of Forster's Songs

(Old Folks at Home—Old Black Joe—
My Old Kentucky Home)

Vibraphone Solo

Joseph Green

Old Melodies (Silver Threads Among the

Gold—Alice Where Art Thou—When You and

I Were Young Maggie) Vibraphone Solo

With String Quartet Joseph Green

10-in.—75c
2684

Pale Moon—Popular Concert

Paul Ash and His Granada Orch.

Can't Yo' Heah Me Callin' Caroline

Popular Concert

Paul Ash and His Granada Orch.

OPERATIC

10-in.—\$1.50
15085

Pagliacci—Vesti la giubba (On With

the Play) (Act I) (L'concallo)

Tenor in Italian Lauri-Volpi

Cavalleria Rusticana—Brindisi

(Drinking Song) (Mascagni) Tenor in

Italian Giacomo Lauri-Volpi

POPULAR VOCAL

10-in.—75c
2687

Africa Singing Comedienne
Margaret Young

Under the Water Singing Comedienne
Margaret Young

10-in.—75c
2676

Where the Silvery Colorado Wends
Its Way Fireside Male Quartet

Where the Sunset Turns the Ocean's
Blue to Gold Fireside Male Quartet

10-in.—75c
2688

If I Stay Away Too Long From
Carolina Vocal Duet

The Radio Franks,
Wright and Bessinger

Don't Blame It All on Me Tenor
Frank Bessinger

10-in.—75c
2671

I Wonder What's Become of Sally

Comedian Al Jolson with

Carl Fenton's Orchestra

Follow the Swallow Comedian

Al Jolson with Carl Fenton's Orch.



AL JOLSON

The world's most popular comedian, singing one of the finest melodies of the year.



THE DIXIE STARS

Radio "fans" everywhere will hail with delight the first Brunswick Record by The Dixie Stars (Al Bernard and Russell Robinson).

10-in.—75c

2689 Blue-Eyed Sally Vocal Duet

The Dixie Stars,
Al Bernard and Russell Robinson
Never Gettin' No Place Blues
Tenor and Piano The Dixie Stars
Al Bernard and Russell Robinson

FOR DANCING

10-in.—75c

2679 Roman Days—Fox Trot

Abe Lyman's California Orch.

A New Kind of Man—Fox Trot

Abe Lyman's California Orch.

10-in.—75c

2680 Tia Juana—Fox Trot

Gene Rodemich's Orchestra
Just a Funny Little Tune—Fox Trot
Gene Rodemich's Orchestra

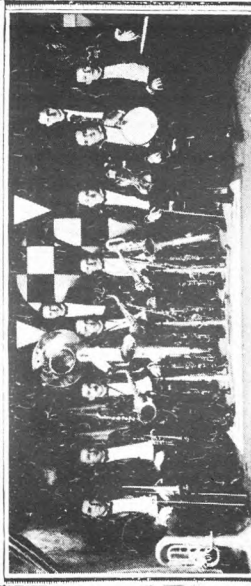
10-in.—75c

2681 Bagdad—Fox Trot

Ray Miller and His Orchestra

Red Hot Mama—Fox Trot

Ray Miller and His Orchestra



HERB WIEDOEFT'S CINDERELLA ROOF ORCH.

Now on extensive Eastern tour

10-in.—75c

2660 Go Your Way and I'll Go Mine—Fox T
Wiedoeft's Cinderella Roof Orch.
Stack o' Lee Blues—Fox Trot
Wiedoeft's Cinderella Roof Orch.

10-in.—75c

2682 I Wonder What's Become of Sally—
Fox Trot Bennie Krueger's Orch.
Susquehanna Home—Fox Trot
Bennie Krueger's Orchestra

10-in.—75c

2683 Go 'Long Mule—Fox Trot with Vocal
Chorus Carl Fenton's Orchestra
Animal Fair—Fox Trot with Vocal
Chorus Carl Fenton's Orchestra

10-in.—75c

2685 Heartbroken—Fox Trot
Vic Meyers and His Orchestra
Burm Malone—Fox Trot
Vic Meyers and His Orchestra

10-in.—75c

2686 When It's Love Time in Hawaii—
Waltz Castlewood Marimba Band
Honolulu Rose—Waltz
Castlewood Marimba Band

No.	Records Issued from Jan. 1 to Oct. 31, Inc.	Price
2120	When Lights Are Low and Pal of My Dreams—W	10 .75
2168	Whozzy Is He and It Ain't Gonna Rain—FTs	10 .75
2603	Worried and Limehouse Blues—Fox Trots	10 .75
25017	Finlandia Vessella's Italian Band	12 1.50
2671	Follow the Swallow Al Johnson with Fenton's O	10 .75
2669	Follow the Swallow—FT Fenton's Orchestra	10 .75
2509	Foolish Child—Fox Trot Isham Jones' Orch	10 .75
2331	Forgetful Blues—Fox Trot Allan McQuibae	10 .75
2636	Forget-Me-Not Rodemich's Orch	10 .75
2641	For You Alone Rodemich's Orch	10 .75
15012	Freischütz—Hier im ird'schen Jammertal	10 1.50
15074	Freischütz—Hier im ird'schen Jammertal	10 1.50
2613	From One 'Till Two—FT Miller and His Orch	10 .75
2359	From the Land of the Sky-Blue Water—Fox Trot Paul Ash and His Granada Orch	10 .75
2644	Gate City March Rogers and His Band	10 .75
2662	Georgia Lullaby—Waltz Fenton's Orchestra	10 .75
5194	Give a Man a Horse He Can Ride Barclay	10 1.00
2672	Go, Emmaline Dixie Jubilee Singers	10 .75
2645	Golden Slipper Carl Fenton's Orch	10 .75
2683	Go 'Long Mule—Fox Trot Elizabeth Lennox	10 .75
5197	Good-Bye, Sweet Day! Elizabeth Lennox	10 .75
2660	Go Your Way and I'll Go Mine—Fox Trot Herb Widoett's Cinderella Roof Orchestra	10 1.00
2652	Grass is Always Greener, The Young	10 .75
15061	Haiden—Rosenblum's Orchestra	10 1.50
2484	Half Past Ten—Waltz Ash and His Granada Orch	10 .75
2632	Hard Hearted Hannah Margaret Young	10 .75
2685	Heart Broken—Fox Trot Vic Meyers and His Orch	10 .75
15076	Heart of Mine—Fox Trot Florence Easton	10 1.50
2673	Helen Gone—Fox Trot Vic Meyers and His Orch	10 .75
2371	He'll Always Be One of Those Guys Young	10 .75
15073	Herdegossen Sigrid Onegin	10 1.50
2622	Hey Hey and Hee Hee Margaret Young	10 .75
2682	Home in Pasadena—Fox T. Krueger's Orch	10 .75
2676	Home in Pasadena—Fox T. Krueger's Orch	10 .75
2516	Honey, Sweet Home The Frank Besinger	10 .75
2674	Honest, But Not Truly T. Lyman's California Orchestra	10 .75
2563	Honey, But Not Truly T. Lyman's California Orchestra	10 .75
2686	Hondolita—Waltz Castlewood Marimba Band	10 .75
2629	Hook, Man, Hook—Waltz Castlewood Marimba Band	10 .75
15075	Hook, Man, Hook—Waltz Castlewood Marimba Band	10 1.50
2525	How Come You Do Me, Like You Do Harris	10 .75
2610	How Come You Do Me, Like You Do Harris	10 .75
2583	Hula Lou—Fox Trot Isham Jones' Orch	10 .75
2557	Hula Lou—Fox Trot Isham Jones' Orch	10 .75
20019	Humoresque Freddie Fradkin	12 1.25
15063	Hungarian Dance No. 7 Bronislaw Huberman	10 1.50
2651	I Can't Get the One I Want Marion Harris	10 .75
2643	I Can't Get the One I Want—FT Miller and His Orch	10 .75
15067	Ideale Giacomo Lauri-Volpi	10 1.50
2674	I'd Love You All Over Again	10 .75
2665	I Don't Know Why—FT Lyman's Calif. Orch	10 .75
2552	I Don't Want You to Cry Over Me—Fox T.	10 .75
2530	I Don't Want You to Cry Over Me—Fox T.	10 .75
2688	If I Stay Away Too Long From Carolina	10 .75
2604	If Love Were All—Waltz Wright and Besinger	10 .75
2639	If You Do What You Do—Fox Trot Old Colony Orch	10 .75
2564	If You'll Come Back—FT Miller and His Orch	10 .75
2554	I Love You Abe Lyman's California Orchestra	10 .75
2554	I Love You Abe Lyman's California Orchestra	10 .75

No.	Records Issued from Jan. 1 to Oct. 31, Inc.	Price
2569	I'm Goin' South Jolson with Jones' Orch	10 .75
2546	I'm Goin' South—FT Miller and His Orch	10 .75
2649	I Miss You Most at Gloom—Waltz Castlewood Marimba Band	10 .75
2526	I'm Sittin' Pretty in a Pretty Little City—Fox Trot Gene Rodemich's Orchestra	10 .75
2533	In a Cozy Tea Room—Fox T. Oriole Orchestra	10 .75
2516	Indiana Moon Allan McQuibae	10 .75
2537	I Need Some Pettin'—Fox Trot Oriole Orch	10 .75
13999	I Need Thee Every Hour Tiffany and Karl	10 1.25
15061	In Einem Kühlen Grunde Claire Dux	10 1.50
2608	In the Evening Keller Sisters and Lynch	10 .75
2605	In the Evening—Fox Trot Krueger's Orch	10 .75
2600	In the Land of Shady Palm Trees—FT Jones' O	10 .75
2598	I Still Believe in You McQuibae	10 .75
2568	It Ain't Gonna Rain No Mo'—FT Fenton's Orch	10 .75
5195	Italian Street Song Rea, Brunswick Lt. Op. Co	10 1.00
2610	It Had to Be You—Fox T. Jones' Orchestra	10 .75
2614	It Had to Be You—Fox T. Jones' Orchestra	10 .75
2640	I Want to Be Happy—Fox T. Fenton's Orch	10 .75
2671	I Wonder What's Become of Sally	10 .75
2682	I Wonder What's Become of Sally—Fox T. Al Johnson with Carl Fenton's Orchestra	10 .75
2576	I Wonder Who's Dancing With You Bennie Krueger's Orchestra	10 .75
2517	Tonight—Fox Trot Krueger's Orchestra	10 .75
2622	Jealous Sunset—FT Ash Granada Orch	10 .75
2639	Jealous Sunset—FT Ash Granada Orch	10 .75
2646	Jealous—Fox T. Lyman's California Orchestra	10 .75
2500	JONES' ORCHESTRA, ISHAM	10 .75
2600	Dog on the Piano and Malsi—Fox Trots	10 .75
2600	Easy Melody and Somebody's Wrong—Fox Ts	10 .75
2614	In the Land of Shady Palm Trees and Spain—FTs	10 .75
2548	It Had to Be You and After the Storm—Fox Trots	10 .75
2531	My Sweetie's Sweeter Than That and Cotton Picker's Ball—Fox Trots	10 .75
2537	'Neath Egyptian Skies and Forgetful Blues—FTs	10 .75
2578	Never Again and Unfortunate Blues—Fox Trots	10 .75
2578	Nobody's Sweetheart and Blue Evening Blues—FTs	10 .75
2508	Sittin' in a Corner and Love is Just a Flower—FTs	10 .75
2506	Stealing to Virginia and Mama Loves Papa—FTs	10 .75
2555	The One I Love Belongs to and Wop Blues—FTs	10 .75
2615	Weepin', the Blues and Pickin', 'em Up and Lay	10 .75
2557	You're in Kentucky Sure as You're Born and Hula Lou—Fox Trots	10 .75
30051	Jota Navarra Bronislaw Huberman	12 2.00
2642	Just a Night—Fox Trot Krueger's Orchestra	10 .75
2680	Just a Funny Little Tune—FT Rodemich's Orch	10 .75
10102	Just a Heart—Fox Trot Marie Morrissey	10 1.00
2507	Just a Heart—Fox Trot Marie Morrissey	10 .75
2558	Just a Heart—Fox Trot Marie Morrissey	10 .75
2601	Kashmiri Song—Fox T. Ash Granada Orch	10 .75
2544	Kathleen Navourneen Riviera Trio	10 .75
2547	Keep a Goin'—FT Miller and His Orchestra	10 .75
15100	Kingdom Within Your Eyes, The Theodor Karle	10 1.25
5195	Kiss in the Dark, A Virginia Rea	10 1.25
2554	Kiss Me With Your Eyes Allan McQuibae	10 .75
2667	KRUEGER'S ORCHESTRA, BENNIE	10 .75
2605	Charley, My Boy and Pleasure Mad—Fox Trots	10 .75
2662	Deep in My Heart and In the Evening—Fox Ts	10 .75
2682	Home in Pasadena and Chili Bom Bom—Fox Ts	10 .75
2526	I Wonder What's Become of Sally and Susquehanna Home—Fox Trots	10 .75
2526	Linger Awhile and I'm Sittin' Pretty—FTs	10 .75
2642	Maytime and June Night—Fox Trots	10 .75

No.	Records Issued from Jan. 1 to Oct. 31, Inc.	Price
2528	Old Fashioned Love and Out of Sight—FT Trols	10 .75
2529	Ray and His Little Chevrolets—Fox Trot	10 .75
2530	Sheep It With a Unicle, and So This Is Venice—FTs	10 .75
2531	Sleep and Dancin', Dar—Fox Trols	10 .75
2532	Steppin' Out—Fox Trot	10 .75
2533	Tell Me Radio and Savannah—Fox Trols	10 .75
2534	There's Nobody Blue But You and 31st S B—FT	10 .75
2535	Twelve O'Clock at Night—Fox Trot	10 .75
2536	Wait'll You See My Gal and Easy Goin'—FT Trols	10 .75
2537	Why Did I Kiss That Girl and I Wonder—FTs	10 .75
2538	La Golondrina—Waltz Ash and His Granada Or	10 .75
2539	La Ma Canzone	10 .75
2540	Lauri Volpi	10 .75
2541	Land of My Sunset Dreams Earle, Sheridan	10 .75
2542	Last Hour	10 .75
2543	Last Night on the Old Back Porch—FT Trols	10 .75
2544	Laughing Record	10 .75
2545	Learn to Do the Strut	10 .75
2546	Leissa Leissa	10 .75
2547	L'Heure Exquis	10 .75
2548	Liesbreut	10 .75
2549	Liebsraum	10 .75
2550	Limehouse Blues—Fox T	10 .75
2551	Linda Mia	10 .75
2552	Linger While—Fox Trot	10 .75
2553	Little David, Play on Your Harp—Criterion	10 .75
2554	Little Old Clock on the Mantel—FT Oriole Or	10 .75
2555	Lots O' Mama—Fox T	10 .75
2556	Love Is Just a Flower—Fox T	10 .75
2557	Love Came Back—FT	10 .75
2558	L'Ultima Canzone	10 .75
2559	Luna D'Estate	10 .75
2560	LYMAN'S CALIFORNIA ORCH.—ABE	10 .75
2561	Before You Go and Weary Weazel—Fox Trols	10 .75
2562	By the Waters of Minnetonka—Fox Trot	10 .75
2563	Honey Babe—Fox Trot	10 .75
2564	I Don't Want You to Cry Over Me and	10 .75
2565	California Blues—Fox Trols	10 .75
2566	Jealous and If You Do What You Do—FTs	10 .75
2567	Mandalay and Sweet Little You—Fox Trot	10 .75
2568	Patsy and I Don't Know Why—Fox Trols	10 .75
2569	Romany Days and A New Kind of Man—FTs	10 .75
2570	Mahst—Fox Trot	10 .75
2571	Isam Jones' Orchestra	10 .75
2572	Mama Goes Where Papa Goes	10 .75
2573	Mama Goes Papa—Fox Trot	10 .75
2574	Mama's Gone, Good-Bye—FT Miller & His Or	10 .75
2575	Mandaley—FT	10 .75
2576	Lyman's Calif. Amb. Or	10 .75
2577	Maytime—Fox Trot	10 .75
2578	Meeting of the Waters, The	10 .75
2579	Metodie	10 .75
2580	Metodrama From "Piccolino"	10 .75
2581	Memory Lane	10 .75
2582	Memories	10 .75
2583	Merry Wines of Windsor	10 .75
2584	Merry Wines of Windsor	10 .75
2585	MERRYERS AND HIS ORCHESTRA, VIC	10 .75
2586	Beard and Turnips and Weary Blues—Fox Trols	10 .75
2587	Heartbroken and Burmaloone—Fox Trot	10 .75
2588	Hold On	10 .75
2589	Mighty Lak a Rose	10 .75

No.	Records Issued from Jan. 1 to Oct. 31, Inc.	Price
20018	Mikado—Parts I and II Brunswick Lt. Opera Co	12 1.25
20019	MILLER AND HIS ORCHESTRA, RAY	10 .75
20020	Bagdad and Red Hot Mama—Fox Trols	10 .75
20021	From One Till Two and Lots O' Mama—FTs	10 .75
20022	If You'll Come Back and Mindin' My Bus—FTs	10 .75
20023	Keep a Goin' and Lovey Came Back—Fox Trols	10 .75
20024	Mom-ma and I'm Goin' South—Fox Trols	10 .75
20025	Mom-ma and Come On Red—Fox Trols	10 .75
20026	Please and Charleston Cabin—Fox Trols	10 .75
20027	Sally Lou and I Can't Get the One—Fox Trols	10 .75
20028	Shanghai Lullaby—Fox Trot	10 .75
20029	Two Blue Eyes and Nine O'Clock Sal—Fox Trols	10 .75
20030	Where is That Old Girl of Mine and	10 .75
20031	Mama's Gone, Good-Bye—Fox Trols	10 .75
20032	You Can Take Me Away From Dixie—Fox Trot	10 .75
20033	Mindin' My Bus—FT Miller and His Or	10 .75
20034	Mississippi Ripples—Waltz Castlewood	10 .75
20035	Mobile Blues—Fox Trot	10 .75
20036	Molly Brannigan	10 .75
20037	Molly on the Shore	10 .75
20038	Mom-ma—Fox T	10 .75
20039	Mom-ma—Fox T	10 .75
20040	Mon-ma—Fox T	10 .75
20041	Mon-ma—Fox T	10 .75
20042	Mon-ma—Fox T	10 .75
20043	Mon-ma—Fox T	10 .75
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20097	Mon-ma—Fox T	10 .75
20098	Mon-ma—Fox T	10 .75
20099	Mon-ma—Fox T	10 .75
20100	Mon-ma—Fox T	10 .75

No.	Records Issued from Jan. 1 to Oct. 31, Inc.	Price each
2620	OHMAN AND ARDEN "Memories" and "Daisies" Medley—Waltzes	10 .75
2512	No. No. Nora and Nashville Nightingale—FTs	10 .75
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2654	Oh-Me-Yes Yes Wiedoff's Cinderella Roof Or	10 .75
2627	Oh, Henrietta—FT Wiedoff's Cinderella Roof Or	10 .75
2661	Oh, Henrietta—Waltz Ash and His Granada Or	10 .75
264	COCONY ORCHESTRA If I Were All—Waltz	10 .75
2645	So This is Love and Waltz of Long Ago—Waltzes	10 .75
2523	Old Fashioned Love—Fox T	10 .75
2677	Old Melodies Joseph Green	10 .75
15077	Old Rugged Cross Mario Chamlee	10 .75
2659	One I Love Belongs to Somebody Else, The Criterion Male Quartet	10 .75
2567	One I Love Belongs to Somebody Else, The Al Jolson with Jones' Orchestra	10 .75
2555	One I Love Belongs to Somebody Else, The Fox Trot, Isham Jones' Orchestra	10 .75
50046	On the Road to Mandalay Mario Chamlee	10 .75
2628	On the Road to Mandalay Mario Chamlee	10 .75
2628	On the Road to Mandalay Mario Chamlee	10 .75
2660	ORIOLE ORCHESTRA A Smile Will Go Along Way and Sobbin' Blues—FTs	10 .75
2565	Chaconette and Bonnie—Fox Trots	10 .75
2505	Centric Rag—Fox Trot	10 .75
2616	Footish Child and Carolina—Fox Trots	10 .75
2509	In a Cozy Tea Room and That's Everything—FTs	10 .75
2533	I Need Some Pettin' and Little Old Clock—FTs	10 .75
2637	Maybe—Fox Trot	10 .75
2579	Step, Henrietta and You'll Never Get—Fox Trots	10 .75
2633	That's My Baby and Every Night Cry Myself—FTs	10 .75
2510	There's Yes in Your Eyes and That Lullaby Strain	10 .75
2587	Where Laazy Daizes and Don't Mind—FTs	10 .75
2580	O Schöner Mai Maria Ivogun	12 .00
50050	Out of Sight Out of Mind—FT Krueger's Or	10 .75
15071	Out of the Sunshine With You—Merry Melodies Mario Chamlee	10 .75
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15083	Pagiacci—Vesti la giubba Lauri-Volpi	10 .50
2684	Pale Moon Paul Ash and His Granada Or	10 .75
2520	Pal of My Dreams—Waltz Florence Easton	10 .75
2636	Panamericana Capitol Grand Orchestra	10 .75
2665	Patsy Fox Lynman's California	10 .75
2570	Peter Rabbit Ernest Hare	10 .75
2615	Pickin' 'em Up and Lavin' 'em Down Fox Trot, Isham Jones' Orchestra	10 .75
2536	Pickin' the Guitar Nick Lucas	10 .75
15081	Playa Leopold Godowsky	10 .50
2666	Pleasure Mad—Fox T	10 .75
2667	Pleasure Mad—Fox T	10 .75
2593	Poem Fredric Fradkin	10 .75
50024	Poem Leopold Godowsky	12 .00
50045	Prelude in A Flat Joseph Hofmann	12 .00
20012	Prince of Pilsen Brunswick Light Opera Co	12 .25
5198	Promised Land Elizabeth Lennox	10 .00
2553	Promise Me Everything, Never Get Any- thing Blues Margaret Young	10 .75
2670	Put Away a Little Ray of Golden Sun- shine—Fox Trot Ohman and Arden	10 .75
2641	Ray and His Little Chevrolet—FT Krueger's Or	10 .75
2602	Red Hot!—Fox T Mound City Blue Blowers	10 .75
2681	Red Hot Mama—Fox Trot Miller and His Or	10 .75
20016	ROBIN HOOD—Pia I and II Brunswick Lt. Op. Co	12 .25
2616	RODEMICH'S ORCHESTRA, GENE Eileen—Fox Trot	10 .75

No.	Records Issued from Jan. 1 to Oct. 31, Inc.	Price each
2641	Forsaken Blues—Fox Trot	10 .75
2255	Hot Roasted Peanuts and Dream Daddy—FTs	10 .75
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2598	Sugar Billy Jones and Ernest Hare	10 .75
2579	Sunshine of Mine—Fox T. Rodemich's Orch	10 .75
2682	Susquehanna Home—Fox T. Krueger's Orch	10 .75
2631	Sweet Little You—FT. Lyman's Cal. Amb. Orch	10 .75
2543	Swing Low, Sweet Chariot Criterion Male Q	10 .75
15079	Synnöves Sang Karin Branzell	10 1.50
50048	Tännhäuser—O du mein holder Abendstern Michael Bohnen Nick Lucas	12 2.00
2536	Teasing the Frets	10 .75
2619	Tell Me Radio—Fox Trot Krueger's Orchestra	10 .75
15080	Tell Me Why Mario Chamlee	10 1.50
2635	Tell Me You'll Forgive Me Harrison and Shaw	10 .75
2599	Tenth Interval Rag—FT. Rodemich's Orch	10 .75
20819	Thais—Meditation Fredric Fradkin	12 1.25
2587	That Lullaby Strain—Fox T. Oriole Orchestra	10 .75
2533	That's Everything—Fox T. Oriole Orchestra	10 .75
2510	That's My Baby—Fox T. Oriole Orchestra	10 .75
2571	There'll Be Some Changes Made Harris	10 .75
2651	There's Nobody Else But You—FT. Krueger's Orch	10 .75
2587	There's Yes, Yes in Your Eyes—FT. Oriole Orch	10 .75
2571	31st Street Blues—Fox T. Krueger's Orchestra	10 .75
2571	Thousand Miles From Here, A—FT. Fenton's Orch	10 1.00
2618	Thru the Shady Lane—Waltz Fenton's Orch	10 .75
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2673	Too Tired Margaret Young	10 .75
20017	Traviata Capitol Grand Orchestra	12 1.25
2561	Trippling Along—Waltz Fenton's Orchestra	10 .75
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2572	Two O'Clock at Night—FT. Krueger's Orch	10 .75
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2626	Uncle Josh on the Aeroplane Byron Harlan	10 .75
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2638	Visiting the Old Home Town Paris I and II Senator Ford	10 .75
15089	Waiaata Poi Minneapolis Symphony Orch	10 1.50
2607	Waiting For the Rainbow—FT. Fenton's Orch	10 .75
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2580	Where the Lazy Daisies Grow—FT. Oriole Orch	10 .75
2676	Where the Silvery Colorado Wends Its Way Fireside Male Quartet	10 .75
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DON'T PHONE ME - I'LL PHONE YOU

by FRANK ANDREWS

(Being more items of interest from the T.M.I. and the T.M.J.)

A subject which fascinates me is the nomenclature dreamed up by manufacturers in the Talking Machine Industry which they applied to their products. I remarked on some of the names in my previous article dealing with Registered Trade Marks.

The most used word, without doubt, is the Greek word 'Phonos', meaning sound, which has been put at the beginning, the end and the middle of many hybrid words to describe a product or something of merit about the product.

The two basic inventions, the Phonograph and the Gramophone, are the first two examples of hybrid words which mean essentially the same thing, viz, Written Sound. This is how the first cylinder recordings were described under their original name of Phonograms. The Oxford Dictionary says they were so called "correctly". I dealt with Graphophone, of 1898, Aurophone, Visaphone and Multiphone of 1899, and Polyphon and Personophone of 1900, in the Talking Machine Review No. 17 of August, 1972.

Another name, of 1900, to use the word 'phone' was Zonophone, meaning an area or zone of sound. This name, in Britain, was applied for as a Registered Trade Mark by the Gramophone Company of Maiden Lane, London W.C., the application being filed by the Board of Trade on 23rd. March, 1900, as Zon'ophone, to be applied to apparatus for "recording and reproducing sound". Clara Jane Rees (a married teacher) of Gordon Mansions, Francis Street, London W.C. (later giving an address as Modern Language Press Office, 49, Fleet Street, London E.C.) applied for 'Linguaphone' as a Trade Mark, in January, 1901, at least, that is the date of filing at the Board of Trade. As the word means 'tongue' and 'sound' it is not surprising that it was to be applied to Speaking Machines and Phonographs for teaching languages. Unfortunately, I cannot trace that this particular application was ever registered, perhaps it was discovered that the word was already in use by others. Certainly, by 1907, Linguaphone (Language Course) cylinders were being manufactured by Sterling for the International Linguaphone Company.

The next 'phone' was spelt phonetically in the word 'Lyrafone' and was registered in the name of "Barnes & Mullins" of Rathbone Place, London W. in April, 1903. It was in respect of Phonographs and Talking Machines. The Lyra, in antiquity, was a harp-like instrument which was held aloft in the hand and had strings supported by two curved horns. Perhaps the bases of the machines of Barnes & Mullins took this shape and hence the use of the word. Has anyone an example of these machines?

Two more 'phones' from 1903 - and this will have to suffice for this article - 'Echophone' in respect of Talking and Singing Machines. An application was filed on 24th. January, 1903 from Herr Julius Heinrich Zimmermann of Leipzig, Germany. Again, I cannot discover any registration having taken place, but the word is apt. 'Echo' is Latin from the Greek word which has connections with sound - one of the meanings being "close imitation" (?) This could be applied today to modern Quadrophonic reproducers! You should hear the triangle on my "Echophone"!!

The last 'phone' for the present is 'Biophone', in respect of "Philosophical and Scientific instruments, Apparatus for Useful Purposes and Apparatus and Instruments for Teaching." The meaning of the word 'Bio', which comes from the Greek 'Bios', has, in combination with other words, come to be associated with 'Life' so we have a machine which gives 'Living-sound' or 'Live-sound'. This trade mark has quite a history. Originally registered in the name of Harry Victor Askam, a company secretary, in May, 1903, it subsequently passed to 'The Diaphone Company Ltd' (another 'phone') of Hammersmith, London in May, 1912, then to the "Aldbell Co. Ltd" of Coleman Street, London E.C. in February 1914 and finally to Alexander James Norman of Catford (then in Kent, but now engulfed in spreading London) in 1916. The mark was removed from the Register in 1917 (February). Has anyone a Biophone machine in his collection?

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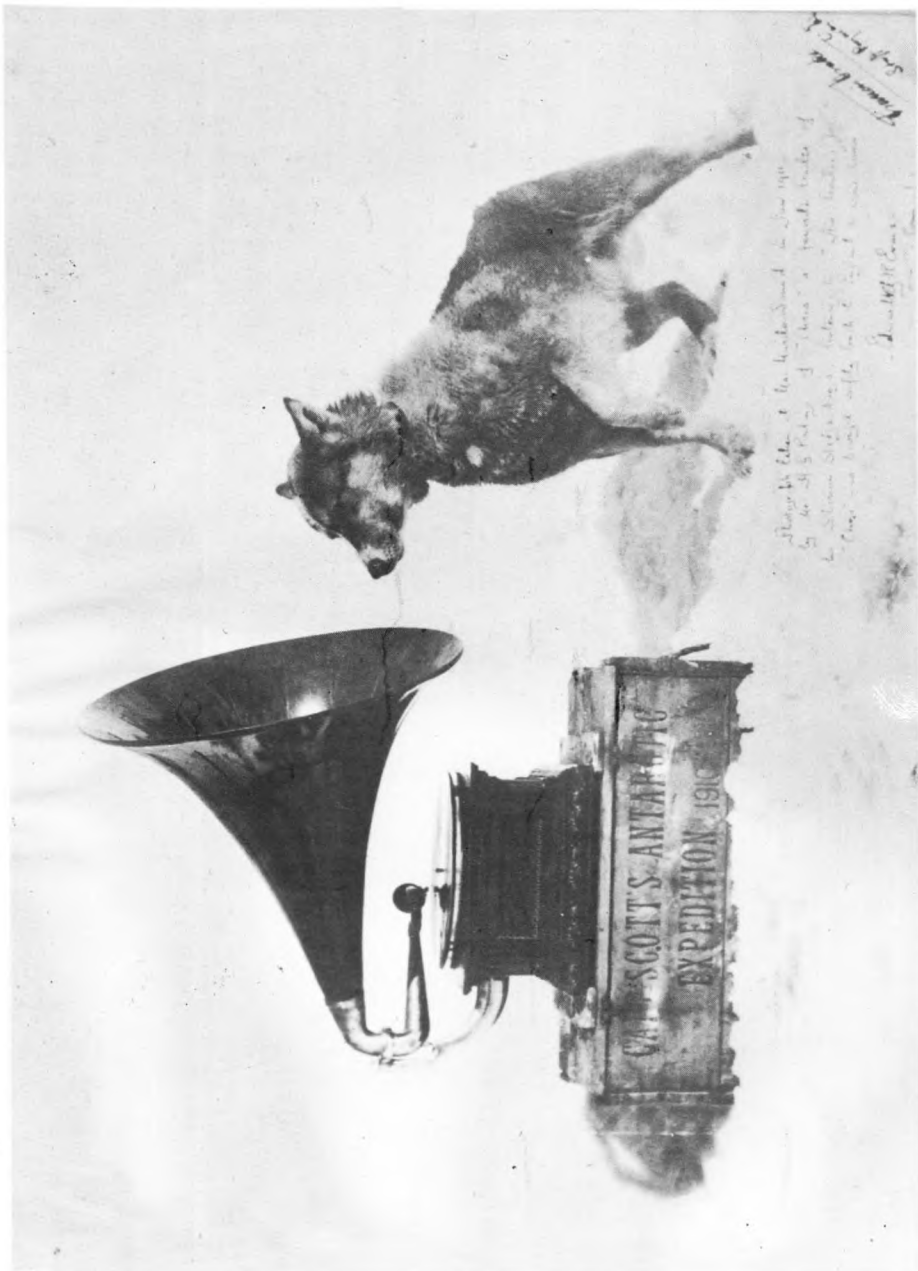
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A Siberian sledge-dog of Captain Scott's famous expedition to the South Pole, 1912, listening to a Gramophone. This Gramophone is still in the possession of E.M.I. Ltd., and you Editor has been privileged to hear it playing. This photograph was taken by Mr. Ponting during the Antarctic Expedition.





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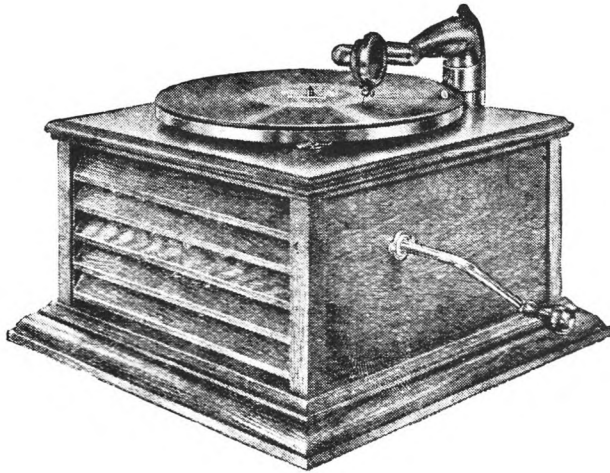
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